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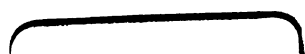
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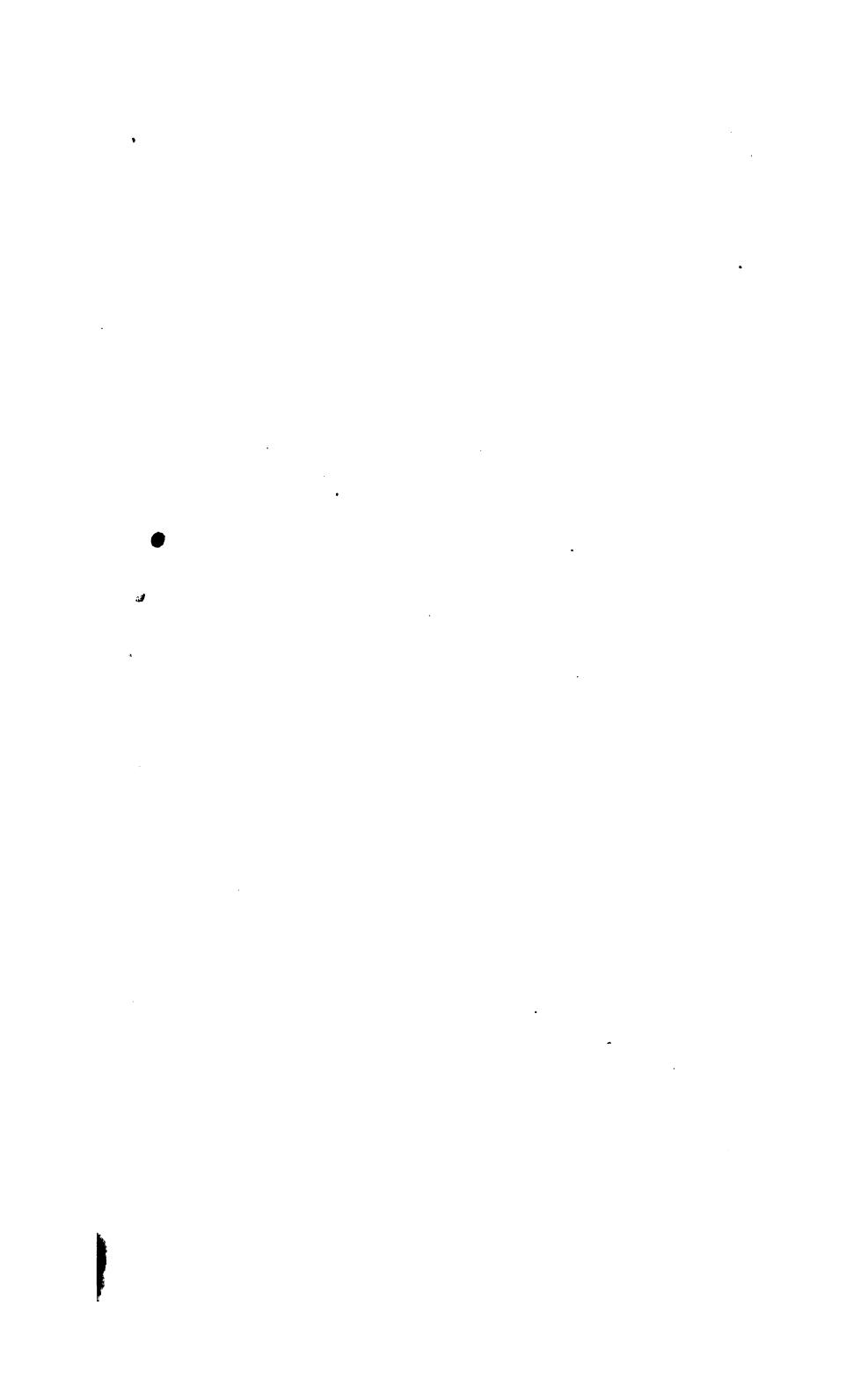


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THE ART OF ORATORY,
 SYSTEM OF
DELSARTE,

FROM THE FRENCH OF

M. L'ABBE DELAUMOSNE and MME. ANGELIQUE ARNAUD,

(Pupils of Delsarte).

WITH AN ESSAY ON
 THE ATTRIBUTES OF REASON,

— BY —

FRANCOIS DELSARTE.

(The only authentic published production from his pen.)

"Nascuntur poetæ, fiunt oratores."

—
 SECOND EDITION.
 —

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THE DELSARTE SYSTEM.

BY

M. L'ABBE DELAUMOSNE,

(Pupil of Delsarte).

TRANSLATED BY FRANCES A. SHAW.

FRANÇOIS DELSARTE.

François Delsarte was born November 11, 1811, at Solesme, a little town of the Department of the North, in France. His father, who was a renowned physician and the author of several inventions, might have secured a fortune for his family, had he been more anxious for the morrow, but he died in a state bordering upon poverty.

In 1822, François was apprenticed to a porcelain painter of Paris, but, yielding to a taste and aptitude for music, in the year 1825, he sought and obtained admission to the Conservatory as a pensioner. Here a great trial awaited him—a trial which wrecked his musical career, but was a decided gain for his genius. He had been placed in the vocal classes, and in consequence of faults in method and direction, he lost his voice. He was inconsolable, but, without making light of his sorrow, we may count that loss happy, which gave the world its first law-giver in the art of oratory.

The young student refused to accept this calamity without making one final effort to retrieve it. He presented himself at the musical contest of 1829. His impaired voice rendered success impossible, but kind words from influential friends in a great measure compensated for defeat.

The celebrated Nourrit said to him : “ I have given you

my vote for the first prize, and my children shall have no singing-master but you."

"Courage," said Madame Malibran, pressing his hand. "You will one day be a great artist."

But Delsarte knew that without a voice he must renounce the stage, and yielding to the inevitable, he gave up the rôle of the actor to assume the functions of the professor. After his own shipwreck upon a bark without pilot or compass, he summoned up courage to search into the laws of an art which had hitherto subsisted only upon caprice and personal inspiration.

After several years of diligent study, he discovered and formulated the essential laws of all art; and, thanks to him, æsthetic science in our day has the same precision as mathematical science. He had numerous pupils, many of whom have become distinguished in various public careers—in the pulpit, at the bar, on the stage, and at the tribune.

Madame Sontag, when she wished to interpret Gluck's music, chose Delsarte for her teacher. Rachel drew inspiration from his counsels, and he became her guardian of the sacred fire. He was urgently solicited to appear with her at the Theatre-Français, but religious scruples led him to refuse the finest offers.

Madame de Girardin (Delphine Gay), surnamed the Muse of her country, welcomed him gladly to her salon, then the rendezvous of the world of art and letters, and regretted not seeing him oftener. He was more than once invited to the literary sessions of Juilly college, and, under the spell of his diction, the pupils became animated by a new ardor for study.

Monseigneur Sibour had great esteem and affection for Delsarte, and made him his frequent guest. It was in

the salon of this art-loving archbishop that Delsarte achieved one of his most brilliant triumphs. All the notable men of science had gathered there, and the conversation took such a turn that Delsarte found opportunity to give, without offence, a challenge in these two lines of Racine :

*L'onde approche, se brise, et vomit à nos yeux,
Parmi des flots d'écume, un monstre furieux.*

("The wave draws near, it breaks, and casts before our eyes,
Amid the floods of foam, a monster grim and dire.")

"Please tell me the most emphatic and significant word here," said Delsarte.

All reflected, sought out and then gave, each in turn, his chosen word. Every word was selected save the conjunction *et* (and). No one thought of that.

Delsarte then rose, and in a calm and modest, but triumphant tone, said : "The significant, emphatic word is the only one which has escaped you. It is the conjunction *and*, whose elliptic sense leaves us in apprehension of that which is about to happen." All owned themselves vanquished, and applauded the triumphant artist.

Donoso Cortés made Delsarte a chosen confidant of his ideas. One day, when the great master of oratorical diction had recited to him the *Dies Iræ*, the illustrious philosopher, in an access of religious emotion, begged that this hymn might be chanted at his funeral. Delsarte promised it, and he kept his word.

When invited to the court of Louis Philippe, he replied : "I am not a court buffoon." When a generous compensation was hinted at, he answered : "I do not sell my loves." When it was urged that the occasion was a birth-day fête to be given his father by the Duke of

Orleans, he accepted the invitation upon three conditions, thus stated by himself: "1st. I shall be the only singer; 2d. I shall have no accompaniment but the opera chorus; 3d. I shall receive no compensation." The conditions were assented to, and Delsarte surpassed himself. The king paid him such marked attentions that M. Ingres felt constrained to say: "One might declare in truth that it is Delsarte who is king of France."

Delsarte's reputation had passed the frontier. The king of Hanover committed to his instruction the greatest musical artiste of his realm, and was so gratified with her improvement that, wishing to recompense the professor, he sent him the much prized Hanoverian medal of arts and sciences, accompanied by a letter from his own royal hand. Delsarte afterwards received from the same king the cross of a Chevalier of the Guelph order.

Delsarte's auditors were not the only ones to sound his praises. The learned reviews extolled his merits. Such writers as Laurentie, Riancey, Lamartine and Théophile Gautier awarded him the most enthusiastic praise. Posterity will perpetuate his fame.

M. Laurentie writes: "I heard Delsarte recite one evening '*Iphigenia's Dream*,' which the audience had besought of him. The hall remained thrilled and breathless under this impaired and yet sovereign voice. All yielded in rapt astonishment to the spell. There was no prestige, no theatrical illusion. Iphigenia was a professor in a black frock coat; the orchestra was a piano, giving forth here and there an unexpected modulation. This was his whole force; yet the hall was mute, hearts beat, tears flowed from many eyes, and when the recital ended, enthusiastic shouts arose, as if Iphigenia in person had just recounted her terrors.

After Delsarte had gathered so abundant a harvest of laurels, fate decided that he had lived long enough. When he had reached his sixtieth year, he was attacked by hypertrophy of the heart, which left his rich organization in ruins. He was no longer the artist of graceful, supple, expressive and harmonious movements; no longer the thinker with profound and luminous ideas. But in the midst of this physical and intellectual ruin, the Christian sentiment retained its strong, sweet energy. A believer in the sacraments which he had received in days of health, he asked for them in the hour of danger, and many times he partook of that sacrament of love whose virtue he had taught so well.

Finally, after having lingered for months in a state that was neither life nor death, surrounded by his pious wife, and his weeping, praying children, he rendered his soul to God on the 20th of July, 1871.

Delsarte never could be persuaded to write anything upon themes foreign to those connected with his musical and vocal work. The author of this volume desires to save from oblivion the most wonderful conception of this superior intellect: his *Course of Æsthetic Oratory*. He dares promise to be a faithful interpreter. If excuse be needed for undertaking a task so delicate, he replies that he addresses himself to a class of readers who will know how to appreciate his motives.

The merit of Delsarte, the honor of his family, the gratification of his numerous friends, the interests of science, the claims of friendship, demand that this light should not be left under a bushel, but placed upon a candlestick—this light which has shed so brilliant a glow, and enriched the arts with a new splendor.



PREFACE.

Orators, you are called to the ministry of speech. You have fixed your choice upon the pulpit, the bar, the tribune or the stage. You will become one day, preacher, advocate, lecturer or actor ; in short, you desire to embrace the orator's career. I applaud your design. You will enter upon the noblest and most glorious of vocations. Eloquence holds the first rank among the arts. While we award praise and glory to great musicians and painters, to great masters of sculpture and architecture, the prize of honor is decreed to great orators.

Who can define the omnipotence of speech ? With a few brief words God called the universe from nothingness ; speech falling from the glowing lips of the Apostles, has changed the face of the earth. The current of opinion follows the prestige of speech, and to-day, as ever, eloquence is universal queen. We need feel no surprise that, in ancient times, the multitude uncovered as Cicero approached, and cried : "Behold the orator !"

Would you have your speech bear fruit and command honor ? Two qualities are needful : virtue and a knowledge of the art of oratory. Cicero has defined the orator as a good man of worth : *Vir bonus, dicendi peritus*.

Then, above all, the orator should be a man of worth. Such a man will make it his purpose to do good ; and the

good is the true end of oratorical art. In truth, what is art? Art is the expression of the beautiful in ideas; it is the true. Plato says the beautiful is the splendor of the true.

What is art? It is the beautiful in action. It is the good. According to St. Augustine, the beautiful is the lustre of the good.

Finally, what is art? It is the beautiful in the harmonies of nature. Galen, when he had finished his work on the structure of the human body, exclaimed: "Behold this beautiful hymn to the glory of the Creator!"

What, then, is the true, the beautiful, the good? We might answer, it is God. Then virtue and the glory of God should be the one end of the orator, of the good man. A true artist never denies God.

Eloquence is a means, not an end. We must not love art for its own sake, that would be idolatry. Art gives wings for ascent to God. One need not pause to contemplate his wings.

Art is an instrument, but not an instrument of vanity or complaisance. Truth, alas! compels us to admit that eloquence has also the melancholy power of corrupting souls. Since it is an art, it is also a power which must produce its effect for good or evil.

It has been said that the fool always finds a greater fool to listen to him. We might add that the false, the ugly and the vicious have each a fibre in the human heart to serve their purpose. Then let the true orator, the good man, armed with holy eloquence, seek to paralyze the fatal influence of those orators who are apostles of falsehood and corruption.

Poets are born, orators are made: *nascuntur poete, fiunt oratores*. You understand why I have engraved this max-

im on the title-page of my work. It contains its *raison d'être*, its justification. Men are poets at birth, but eloquence is an art to be taught and learned. All art presupposes rules, procedures, a mechanism, a method which must be known.

We bring more or less aptitude to the study of an art, but every profession demands a period more or less prolonged. We must not count upon natural advantages; none are perfect by nature. Humanity is crippled; beauty exists only in fragments. Perfect beauty is nowhere to be found; the artist must create it by synthetic work.

You have a fine voice, but be certain it has its defects. Your articulation is vicious, and the gestures upon which you pride yourself, are, in most cases, unnatural. Do not rely upon the fire of momentary inspiration. Nothing is more deceptive. The great Garrick said: "I do not depend upon that inspiration which idle mediocrity awaits." Talma declared that he absolutely calculated all effects, leaving nothing to chance. While he recited the scene between Augustus and Cinna, he was also performing an arithmetical operation. When he said:

"Take a chair, Cinna, and in everything
Closely observe the law I bid you heed"—

he made his audience shudder.

The orator should not even think of what he is doing. The thing should have been so much studied, that all would seem to flow of itself from the fountain.

But where find this square, this intellectual compass, that traces for us with mathematical precision, that line of gestures beyond which the orator must not pass? I have sought it for a long time, but in vain. Here and there one meets with advice, sometimes good but very often

bad. For example, you are told that the greater the emotion, the stronger should be the voice. Nothing is more false. In violent emotion the heart seems to fill the larynx and the voice is stifled. In all such counsels it behooves us to search out their foundation, the reason that is in them, to ask if there is a type in nature which serves as their measure.

We hear a celebrated orator. We seek to recall, to imitate his inflections and gestures. We adopt his mannerisms, and that is all. We see these mannerisms everywhere, but the true type is nowhere.

After much unavailing search, I at last had the good fortune to meet a genuine master of eloquence. After giving much study to the masterpieces of painting and sculpture, after observing the living man in all his moods and expressions, he has known how to sum up these details and reduce them to laws. This great artist, this unvalued master, was the pious, the amiable, the lamented Delsarte.

There certainly was pleasure and profit in hearing this master of eloquence, for he excelled in applying his principles to himself. Still from his teachings, even from the dead letter of them, breaks forth a light which reveals horizons hitherto unknown.

This work might have been entitled: *Philosophy of Oratorical Art*, for one cannot treat of eloquence without entering the domain of the highest philosophy.

What, in fact, is oratorical art? It is the means of expressing the phenomena of the soul by the play of the organs. It is the sum total of rules and laws resulting from the reciprocal action of mind and body. Thus man must be considered in his sensitive, intellectual and moral state, with the play of the organs corresponding to these

states. Our teaching has, then, for its basis the science of the soul ministered to by the organs. This is why we present the fixed, invariable rules which have their sanction in philosophy. This can be rendered plain by an exposition of our method.

The art of oratory, we repeat, is expressing mental phenomena by the play of the physical organs. It is the translation, the plastic form, the language of human nature. But man, the image of God, presents himself to us in three phases: the sensitive, intellectual and moral. Man feels, thinks and loves. He is *en rapport* with the physical world, with the spiritual world, and with God. He fulfils his course by the light of the senses, the reason, or the light of grace.

We call life the sensitive state, mind the intellectual state, and soul the moral state. Neither of these three terms can be separated from the two others. They interpenetrate, interlace, correspond with and embrace each other. Thus mind supposes soul and life. Soul is at the same time mind and life. In fine, life is inherent in mind and soul. Thus these three primitive moods of the soul are distinguished by nine perfectly adequate terms. The soul being the form of the body, the body is made in the image of the soul. The human body contains three organisms to translate the triple form of the soul.

The phonetic machinery, the voice, sound, inflections, are living language. The child, as yet devoid of intelligence and sentiment, conveys his emotions through cries and moans.

The myologic or muscular machinery, or gesture, is the language of sentiment and emotion. When the child recognizes its mother, it begins to smile.

The buccal machinery, or articulate speech, is the language of the mind.

Man, neither by voice nor gesture, can express two opposite ideas on the same subject; this necessarily involves a resort to speech. Human language is composed of gesture, speech and singing. The ancient melodrama owed its excellence to a union of these three languages.

Each of these organisms takes the eccentric, concentric, or normal form, according to the different moods of the soul which it is called to translate.

In the sensitive state, the soul lives outside itself; it has relations with the exterior world. In the intellectual state, the soul turns back upon itself, and the organism obeys this movement. Then ensues a contraction in all the agents of the organism. This is the concentric state. In the moral or mystic state, the soul, enraptured with God, enjoys perfect tranquility and blessedness. All breathes peace, quietude, serenity. This is the normal state,—the most perfect, elevated and sublime expression of which the organism is capable.

Let us not forget that by reason of a constant transition, each state borrows the form of its kindred state. Thus the normal state can take the concentric and eccentric form, and become at the same time, doubly normal; that is, normal to the highest degree. Since each state can take the form of the two others, the result is nine distinct gestures, which form that marvelous accord of nine, which we call the universal criterion.

In fine, here is the grand law of organic gymnastics:

The triple movement, the triple language of the organs is eccentric, concentric, or normal, according as it is the expression of life, soul or spirit.

Under the influence, the occult inspiration of this law, the great masters have enriched the world with miracles of art. Aided by this law the course followed in this work, may be easily understood.

Since eloquence is composed of three languages, we divide this work into three books in which voice, gesture and speech are studied by turns. Then, applying to them the great law of art, our task is accomplished.

The advantages of this method are easily understood. There is given a type of expression not taken from the individual, but from human nature synthetized. Thus the student will not have the humiliation of being the slave or ape of any particular master. He will be only himself. Those who assimilate their imperfect natures to the perfect type will become orators. *Fiunt Oratores.*

Success having attended the first efforts, let the would-be orator assimilate these rules, and his power will be doubled, aye increased a hundredfold. And thus having become an orator, a man of principle, who knows how to speak well, he will aid in the triumph of religion, justice and virtue.



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PART FIRST.

VOICE.

PART FIRST.

CHAPTER I

PRELIMINARY IDEAS — CRITERION OF THE ORATORICAL ART.

Let us note an incontestable fact. The science of the Art of Oratory has not yet been taught. Hitherto genius alone, and not science, has made great orators. Horace, Quintilian and Cicero among the ancients, and numerous modern writers have treated of oratory as an art. We admire their writings, but this is not science; here we seek in vain the fundamental laws whence their teachings proceed. There is no science without principles which give a reason for its facts. Hence to teach and to learn the art of oratory, it is necessary:

1. To understand the general law which controls the movements of the organs;
2. To apply this general law to the movements of each particular organ;
3. To understand the meaning of the form of each of these movements;

4. To adapt this meaning to each of the different states of the soul.

The fundamental law, whose stamp every one of these organs bears, must be kept carefully in mind. Here is the formula:

The sensitive, mental and moral state of man are rendered by the eccentric, concentric or normal form of the organism.*

Such is the first and greatest law. There is a second law, which proceeds from the first and is similar to it:

Each form of the organism becomes triple by borrowing the form of the two others.

It is in the application of these two laws that the entire practice of the art of oratory consists. Here, then, is a science, for we possess a criterion with which all phenomena must agree, and which none can gainsay. This criterion, composed of our double formula, we represent in a chart, whose explanation must be carefully studied.

The three primitive forms or genera which affect the organs are represented by the three transverse lines.

* The sensitive is also called the vital, the mental the reflective, and the moral the affective state. The vital sustains, the mental guides, the moral impels.—TRANSLATOR.

GENUS.	SPECIES.		
	1	3	2
II. Conc.....	{ <div> 1-II Ecc. Conc. </div>	3-II Norm. Conc.	2-II Conc. Conc.
III. Norm....	{ <div> 1-III Ecc. Norm. </div>	3-III Norm. Norm.	2-III Conc. Norm.
I. Ecc.....	{ <div> 1-I Ecc. Ecc. </div>	3-I Norm. Ecc.	2-I Conc. Ecc.

The subdivision of the three genera into nine species is noted in the three perpendicular columns.

Under the title *Genus* we shall use the Roman numerals I, III, II.

Under the title *Species* we employ the Arabic figures 1, 3, 2.

I designates the eccentric form, II the concentric form, III the normal form.

The Arabic figures have the same signification.

The normal form, either in the genus or the species, we place in the middle column, because it serves as a bond of union between the two others, as the moral state is the connecting link between the intellectual and vital states.

Thus the first law relative to the primitive forms of the organs is applied in the three transverse columns, and the second law relative to their compound forms is reproduced in the three vertical columns.

As may be easily proven, the eccentric genus produces three species of eccentric forms, marked in the three divisions of the lower transverse column.

Since the figure 1 represents the eccentric form, 1-I will designate the form of the highest degree of eccentricity, which we call *eccentro-eccentric*.

Since the figure 3 represents the normal form, the numbers 3-I will indicate the *normo-eccentric* form.

Since the figure 2 designates the form which translates intelligence, the figures 2-I indicate the *concentro-eccentric* form as a *species*. As the species proceeds from the genus, we begin by naming the species in order to bring it back to the genus. Thus, in the column of the eccentric genus the figure 1 is placed after the numbers 3 and 2, which belong to the species. We must apply the same analysis to the transverse column of the normal genus, as also to that of the concentric genus.

Following a diagonal from the bottom to the top and from left to right, we meet the most expressive form of the species, whether eccentric, normal or concentric, marked by the figures 1-I, 3-III, 2-II, and by the abbreviations *Ecc.-ecc.* (*Eccentro-eccentric*), *Norm.-norm.* (*Normo-normal*), *Conc.-conc.*

(*Concentro-concentric*). It is curious to remark how upon this diagonal the organic manifestations corresponding to the soul, that is to love, are found in the midst, to link the expressive forms of life and mind.

This chart sums up all the essential forms which can affect the organism. This is a universal algebraic formula. by which we can solve all organic problems. We apply it to the hand, to the shoulder, to the eyes, to the voice — in a word, to all the agents of oratorical language. For example, it suffices to know the *eccentro-eccentric* form of the hand, of the eyes; and we reserve it for the appropriate occasion.

All the figures accompanying the text of this work are only reproductions of this chart affected by such or such a particular organ. A knowledge of this criterion gives to our studies not only simplicity, clearness and facility, but also mathematical precision.

In proposing the accord of nine formed by the figure 3 multiplied into itself, it must be understood that we give the most elementary, most usual and least complicated terms. Through natural and successive subdivisions we can arrive at 81 terms. Thus multiply 9 by 3; the number 27 gives an accord of 27 terms, which can again be multiplied by 3 to reach 81. Or rather let us multiply 9 by 9, and we in like manner obtain 81 terms, which become the end of the series. This is the alpha and

omega of all human science. *Huc usque venies, et ibi confringes tumentes fluctus tuos.* ("Thus far shalt thou come, and here shall thy proud waves be stayed.")

It is well to remark that this criterion is applied to all possible phenomena, both in the arts and sciences. This is reason, universal synthesis. All phenomena, spiritual as well as material, must be considered under three or nine aspects, or not be understood. Three genera and nine species; three and nine in everything and everywhere; three and nine, these are the notes echoed by all beings. We do not fear to affirm that this criterion is divine, since it conforms to the nature of beings. Then, with this compass in hand, let us explore the vast field of oratorical art, and begin with the voice.

NOTE TO THE STUDENT.—Do not go on without a perfect understanding of this explanation of the criterion, as well as the exposition of our method which closes the preface.

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CHAPTER II.

OF THE VOICE.

The whole secret of captivating an audience by the charms of the voice, consists in a practical knowledge of the laws of sound, inflection, respiration and silence. The voice first manifests itself through sound; inflection is an intentional modification of sound; respiration and silence are a means of falling exactly upon the suitable tone and inflection.

Sound being the first language of man in the cradle, the least we can demand of the orator is, that he speak intelligently a language whose author is instinct. The orator must then listen to his own voice in order to understand it, to estimate its value, to cultivate it by correcting its faults, to guide it—in a word, to dispose of it at will, according to the inclination of the moment. We begin the study of the voice with *Sound*; and as sound may be viewed under several aspects, we divide this heading into as many sections.

Compass of the Voice—Organic Apparatus of the Voice.

This apparatus is composed of the larynx, the mouth and the lungs. Each of these agents derives

its value from mutual action with the others. The larynx of itself is nothing, and can be considered only through its participation in the simultaneous action of the mouth and lungs.

Sound, then, is formed by a triple agent—projective, vibrative and reflective.

The lungs are the soliciting agent, the larynx is the vibrative agent, the mouth is the reflective agent. These must act in unison, or there is no result. The larynx might be called the mouth of the instrument, the inside of the mouth the pavilion, the lungs the artist. In a violin, the larynx would be the string, the lungs the bow, the mouth the instrument itself.

The triple action of these agents produces phonation. They engender sounds and inflections. Sound is the revelation of the sensitive life to the minutest degree; inflections are the revelation of the same life in a higher degree, and this is why they are the foundation and the charm of music.

Such is the wonderful organism of the human voice, such the powerful instrument Providence has placed at the disposal of the orator. But what avails the possession of an instrument if one does not know how to use it, or how to tune it? The orator, ignorant of the laws of sound and inflection, resembles the debutant who places the trumpet to his lips for the first time. We know the ear-torturing tones he evolves.

The ear is the most delicate, the most exacting

of all our senses. The eye is far more tolerant. The eye resigns itself to behold a bad gesture, but the ear does not forgive a false note or a false inflection. It is through the voice we please an audience. If we have the ear of an auditor, we easily win his mind and heart. The voice is a mysterious hand which touches, envelops and caresses the heart.

Of the Voice in Relation to Compass.

All voices do not have the same compass, or the same range. By range we mean the number of tones the voice can produce below and above a given note on the staff, say A, second space of the treble clef.

There are four distinct kinds of voices: Soprano, alto, tenor and bass. There are also intermediate voices, possessing the peculiar quality of the kind to which it belongs, for example: Mezzo-soprano, with the quality of the soprano and only differing from the soprano in range, the range of this voice being lower than the soprano and a little higher than the alto. Then comes the alto or contralto.

In the male voice we have the tenor robusto, a little lower than the pure tenor and more powerful; next the baritone, a voice between the tenor and bass, but possessing very much the quality of the bass.

The tones in the range of every voice can be divided into three parts—the lower, medium and

higher. Thus we would say of a performer, he or she used the lower or higher tones, or whatever the case may be. This applies to every kind of voice.

The soprano voice ranges generally from the middle C, first added line below on the treble clef, upwards to A, first added line above the staff. Contralto voices range generally from G, below middle C in the treble clef, up to F, the upper line of the clef.

The tenor voice ranges from C, second space of the F clef, to D, second space in the treble clef.

The bass voice ranges from lower F, first space below of the F or bass clef, to D, second space above of this clef.*

The first perception of the human voice imperatively demands, 1. That the voice be tried and its compass measured in order to ascertain to what species it belongs. Its name must be known with absolute certainty. It would be shameful in a musician not to know the name of the instrument he uses. 2. That the ear be trained in order to distinguish the pitch upon which one speaks.

We should be able to name a sound and to sound a name. The Orientals could sing eight degrees of tone between C and D. There may be a whole scale, a whole air between these two tones. It would be

* The registers here given undoubtedly refer to the singing voice, as the range of notes in the speaking voice is very much more limited. Very frequently voices are found whose range in singing is very much greater than that which the author has given here; however, on the other hand, many are found with even a more limited range.—TRANSLATOR.

unpardonable not to know how to distinguish or at least to sound a semitone. ✓

There is a fact proved by experience, which must not be forgotten. The high voice, with elevated brows, serves to express intensity of passion, as well as small, trivial and also pleasant things.

The deep voice, with the eyes open, expresses worthy things.

The deep voice, with the eyes closed, expresses odious things.

The Voice in Relation to Vowels.

As already stated, the vocal apparatus is composed of the lungs, the larynx and the mouth; but its accessories are the teeth, the lips, the palate and the uvula. The tip and root of the tongue, the arch of the palate and the nasal cavities have also their share in perfecting the acoustic apparatus.

In classifying the different varieties of voice, we have considered them only in their rudimentary state. Ability to name and distinguish the several tones of voice is the starting point. We have an image more or less perfect, leaving the mould; we have a canvas containing the design, but not the embroidery—the mere outline of an instrument, a body without a soul. The voice being the language of the sensitive life, the passional state must pass entirely into the voice.

We must know then how to give it an expression, a color answering to the sentiment it conveys. But

this expressive form of the voice depends upon the sound of its vowels.

There is a mother vowel, a generative tone. It is *a* (Italian *a*). In articulating *a* the mouth opens wide, giving a sound similar to *a* in *arm*.

The primitive *a* takes three forms. The unaccented, Italian *a* represents the normal state; *a* with the acute accent (') represents the eccentric state; *a* with the grave accent (`) represents the concentric state.

These three *a*'s derived from primitive *a* become each in turn the progenitor of a family with triple sounds, as may be seen in the following genealogical tree:

Á	A	À
é	o	e
è	au	eu
i	ou	u
Eccentric.	Normal.	Concentric.

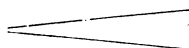
This is the only simple sound, but four other sounds are derived from it. The three *a*'s articulated by closing the uvula, give the nasal *an*. Each family also gives its special nasal sound: *in* for the eccentric voice, *on* for the normal state, *un* for the concentric. All other sounds are derived from combinations of these. The mouth cannot possibly produce more than three families of sounds, and in each family it is *a* united with the others that forms the trinity.

The variety of sounds in these three families of vowels arises from the difference of the opening of the mouth and lips in articulating them. These different modes of articulation may be rendered more intelligible by the subjoined diagrams:

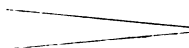
â is pronounced with the mouth very wide open, the uvula raised and the tongue much lowered.



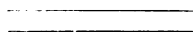
é, è, i and *in* are articulated with the lips open and the back part of the mouth gradually closed.



a, au, ou and *on* are articulated with the back of the mouth open and the lips gradually closed.



e, eu, u and *un* are articulated with the back of the mouth and the lips uniformly closed.



The voice takes different names, according to the different sounds in each family of vowels: the chest-voice, the medium voice and the head-voice.

These names imply no change in the sort of voice, but a change in the manner of emission. The head, medium or chest-voice, indicates only

variety in the emission of vowels, and may be applied to the high as well as the deep and medium voice. Thus the deep voice may produce sounds in the head-voice, as well as in the medium and chest voices.

The head-voice is produced by lowering the larynx, and at the same time raising the uvula. In swallowing, the larynx rises by the elevation of the uvula, without which elevation there can be no head-tones.

Practical Conclusions.

1. It is highly important to know how to assume either of these voices at will. The chest-voice is the expression of the sensitive or vital life, and is the interpreter of all physical emotions. The medium voice expresses sentiment and the moral emotions. The head-voice interprets everything pertaining to scientific or mental phenomena. By observing the laugh in the vital, moral and intellectual states, we shall see that the voice takes the sound of the vowel corresponding to each state.

We understand the laugh of an individual; if upon the *i* (*e* long), he has made a sorry jest; if upon *é* (*a* in *fate*), he has nothing in his heart and most likely nothing in his head; if upon *á* (*a* short), the laugh is forced. *O*, *ò*, (*a* long) and *ou* are the only normal expressions. Thus every one is measured, numbered, weighed. There is reason in everything, even when unknown to man. In

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physical pain or joy, the laugh or groan employs the vowels *é, ê, i*.*

2. The chest-voice should be little used, as it is a bestial and very fatiguing voice.

3. The head-voice or the medium voice is preferable, it being more noble and more ample, and not fatiguing. In these voices there is far less danger of hoarseness. The head and medium voices proceed more from the mouth, while the chest-voice has its vibrating point in the larynx.

4. The articulation of the three syllables, *la, mo* and *po*, is a very useful exercise in habituating one to the medium voice. Besides reproducing the tone of this voice, these are the musical consonants *par excellence*. They give charm and development to the voice. We can repeat these tones without fatiguing the vocal chords, since they are produced by the articulative apparatus.

5. It is well to remark that the chest, medium

* The sounds here given are those of the French vowels.

A has two sounds, heard in *mat* and *far*.

E with the acute accent (*é*) is like *a* in *fate*.

E with the grave accent (*è*) is like *e* in *there*.

I has two sounds — the first like *ee* in *reed*, the second like *ee* in *feel*.

O has a sound between that of *o* in *rob* and *robe*.

O with the circumflex (*ô*) is sounded like *o* in *no*.

The exact sound of *u* is not found in English.

U is sounded like *oo* in *cool*.

The nasal sound *an* is pronounced nearly like *an* in *want*.

The nasal *in* is pronounced somewhat like *an* in *crank*.

The nasal *on* is pronounced nearly like *on* in *song*.

The nasal *un* is pronounced nearly like *un* in *wrung*.

Consult some work on French pronunciation, or, as is far preferable, learn these sounds from the living voice of the teacher — TRANSLATOR.

and head voices are synonymous with the eccentric, normal or concentric voice.

6. It is only a hap-hazard sort of orator who does not know how to attain, at the outset, what is called the white voice, to be colored afterward at will. The voice should resemble the painter's pallet, where all the colors are arranged in an orderly manner, according to the affinities of each. A colorless tint may be attained in the same way as a pure tint. It may be well to remark here, although by anticipation, that the expressions of the hand and brow belong to the voice. The coloring of the larynx corresponds to the movements of the hand or brows.

Sound is painting, or it is nothing. It should be in affinity with the subject.

CHAPTER III.

THE VOICE IN RELATION TO INTENSITY OF SOUND.

What is Understood by Intensity of Sound.

The voice has three dimensions — height, depth and breadth; in other terms, diapason, intensity and duration; or in yet other words, tonality, timbre and succession.

Intensity may be applied alike to the voice and to sound. The voice is strong or weak, according to the mechanism of the acoustic apparatus. The strength or weakness of sound depends upon the speaker, who from the same apparatus evolves tones more or less strong. It is the *forte*, *piano* and *pianissimo* in music. Thus a loud voice can render weak tones, and a weak voice loud tones. Hence the tones of both are capable of increase or diminution.

Means of Augmenting the Timbre of the Voice.

1. A stronger voice may be obtained by taking position not upon the heel or flat of the foot, but upon the ball near the toes — that attitude which further on we shall designate as the third. The chest is eccentric; that is, convex and dilated. In this position all the muscles are tense and resemble the chords of an instrument whose resonance is proportional to their tension.

2. There are three modes of developing the voice. A voice may be manufactured. A natural voice is almost always more or less changed by a thousand deleterious influences.

1. *In volume*, by lowering the larynx, elevating the soft-palate and hollowing the tongue.

2. *In intensity*.—A loud voice may be hollow. It must be rendered deep, forcible and brilliant by these three methods: profound inspiration, explosion and expulsion. The intensity of an effect may depend upon expulsion or an elastic movement. Tenuity is elasticity. It is the rarest and yet the most essential quality of diction.

3. *In compass*.—There are three ways of increasing the compass of the voice:

1. By the determination of its pitch;
2. By practicing the vocal scale;
3. By the fusion of the registers upon the key-note.

The first of these methods is most effective. The second consists in exercising upon those notes which are near the key-note. Upon this exercise depends in great measure the homogeneity of the voice. Taking *la* for the diapason, the voice which extends from the lowest notes to upper *re* is the chest-voice, since it suffers no acoustic modification. From *mi* to *la* the voice is modified; it is the medium voice, or the second register, which gives full and supple tones. The head or throat-voice, or the third register, extends from *si* to the highest and

sharpest notes. Its tones are weak, and should be avoided as much as possible. There are then only four good notes — those from *mi* to *la*, upon which the voice should be exercised. By uniting the registers, an artificial, homogeneous voice may be created, whose tones are produced without compression and without difficulty. This being done, it is evident that every note of the voice must successively indicate the three registers — that is, it must be rendered in the chest, medium and head voices.

There is also a method of diminishing the voice. As the tone is in proportion to the volume of air in the lungs, it may be weakened by contracting the epiglottis or by suppressing the respiration.

Rules for Intensity of Sound.

1. The strength of the voice is in an inverse ratio to the respiration. The more we are moved, the less loudly we speak; the less the emotion, the stronger the voice. In emotion, the heart seems to mount to the larynx, and the voice is stifled. A soft tone should always be an affecting tone, and consist only of a breath. Force is always opposed to power. It is an error to suppose that the voice must be increased as the heart is laid bare. The lowest tones are the best understood. If we would make a low voice audible, let us speak as softly as we can.

Go to the sea-shore when the tempest rages. The roar of the waves as they break against the vessel's side, the muttering thunders, the furious

wind-gusts render the strongest voice impotent. Go upon a battle-field when drums beat and trumpets sound. In the midst of this uproar, these discordant cries, this tumult of opposing armies, the leader's commands, though uttered in the loudest tones, can scarce be heard; but a low whistle will be distinctly audible. The voice is intense in serenity and calm, but in passion it is weak.

Let those who would bring forward subtle arguments against this law, remember that logic is often in default when applied to artistic facts.

A concert is given in a contracted space, with an orchestra and a double-bass. The double-bass is very weak. Logic would suggest two double-basses in order to produce a stronger tone. Quite the contrary. Two double-basses give only a semitone, which half a double-bass renders of itself. So much for logic in this case.

The greatest joy is in sorrow, for here there is the greatest love. Other joys are only on the surface. We suffer and we weep because we love. Of what avail are tears? The essential thing is to love. Tears are the accessories; they will come in time, they need not be sought. Nothing so wearies and disgusts us, as the lachrymose tone. A man who amounts to anything is never a whimperer.

Take two instruments in discord and remote from each other. Logic forbids their approach lest their tones become more disagreeable. The reverse is true. In bringing them together, the lowest be-

comes higher and the highest lower, and there is an accord.

Let us suppose a hall with tapestries, a church draped in black. Logic says, "sing more loudly." But this must be guarded against lest the voice become lost in the draperies. The voice should scarce reach these too heavy or too sonorous partitions, but leaving the lips softly, it should pulsate through the audience, and go no farther.

An audience is asleep. Logic demands more warmth, more fire. Not at all. Keep silent and the sleepers will awaken.

2. Sound, notwithstanding its many shades, should be homogeneous; that is, as full at the end as at the beginning. The mucous membrane, the lungs and the expiratory muscles have sole charge of its transmission. The vocal tube must not vary any more for the loud tone than for the low tone. The opening must be the same. The low tone must have the power of the loud tone, since it is to be equally understood. The acoustic organs should have nothing to do with the transmission of sound. They must be inert so that the tone may be homogeneous. The speaker or singer should know how to diminish the tone without the contraction of the back part of the mouth.

To be homogeneous the voice must be ample. To render it ample, take high rather than low notes. The diphthong *eu* (like *u* in muff), and the vowels *u* and *o* give amplitude to sound. On the contrary,

the tone is meagre in articulating the vowels *e*, *i* and *u*. To render the voice ample, we open the throat and roll forth the sound. The more the sound is *circumvoluted*, the more ample it is. To render the voice resonant, we draw the tongue from the teeth and give it a hollow form; then we lower the larynx, and in this way imitate the French horn.

3. The voice should always be sympathetic, kindly, calm, and noble, even when the most repulsive things are expressed. A tearful voice is a grave defect, and must be avoided. The same may be said of the tremulous voice of the aged, who emphasize and prolong their syllables. Tears are out of place in great situations; we should weep only at home. To weep is a sure way of making people laugh.

CHAPTER IV.

THE VOICE IN RELATION TO MEASURE.

Of Slowness and Rapidity in Oratorical Delivery.

The third and last relation in which we shall study voice, is its breadth, that is, the measure or rhythm of its tones.

The object of measure in oratorical diction is to regulate the interval of sounds. But the length of the interval between one sound and another is subject to the laws of slowness and rapidity, respiration, silence and inflection.

Let us first consider slowness and rapidity, and the rules which govern them.

1. A hasty delivery is by no means a proof of animation, warmth, fire, passion or emotion in the orator; hence in delivery, as in tone, haste is in an inverse ratio to emotion. We do not glide lightly over a beloved subject; a prolongation of tones is the complaisance of love. Precipitation awakens suspicions of heartlessness; it also injures the effect of the discourse. A teacher with too much facility or volubility puts his pupils to sleep, because he leaves them nothing to do, and they do not understand his meaning. But let the teacher choose his words carefully, and every pupil will want to suggest some idea; all will work. In applauding an orator,

we usually applaud ourselves. He says what we were just ready to say; we seem to have suggested the idea. It is superfluous to remark that slowness without gesture, and especially without facial expression, would be intolerable. A tone must always be reproduced with an expression of the face.

2. The voice must not be jerky. Here we must keep jealous watch over ourselves. The entire interest of diction arises from a fusion of tones. The tones of the voice are sentient beings, who love, hold converse, follow each other and blend in a harmonious union.

3. It is never necessary to dwell upon the sound we have just left; this would be to fall into that jerky tone we wish to avoid.

Of Respiration and Silence.

We place respiration and silence under the same head because of their affinity, for respiration may often be accounted silence.

Of silence.—Silence is the father of speech, and must justify it. Every word which does not proceed from silence and find its vindication in silence, is a spurious word without claim or title to our regard. Origin is the stamp, in virtue of which we recognize the intrinsic value of things. Let us, then, seek in silence the sufficient reason of speech, and remember that the more enlightened the mind is, the more concise is the speech that proceeds from it. Let us assume, then, that this conciseness keeps

pace with the elevation of the mind, and that when the mind arrives at the perception of the true light, finding no words that can portray the glories open to its view, it keeps silent and admires. It is through silence that the mind rises to perfection, for *silence is the speech of God.*

Apart from this consideration, silence recommends itself as a powerful agent in oratorical effects. By silence the orator arouses the attention of his audience, and often deeply moves their hearts. When Peter Chrysologue, in his famous homily upon the gospel miracle of the healing of the issue of blood, overcome by emotion, paused suddenly and remained silent, all present immediately burst into sobs.

Furthermore, silence gives the orator time and liberty to judge of his position. An orator should never speak without having thought, reflected and arranged his ideas. Before speaking he should decide upon his stand-point, and see clearly what he proposes to do. Even a fable may be related from many points of view; from that of expression as well as gesture, from that of inflection as well as articulate speech. All must be brought back to a scene in real life, to one stand-point, and the orator must create for himself, in some sort, the rôle of spectator.

Silence gives gesture time to concentrate, and do good execution.

One single rule applies to silence: Wherever

there is ellipsis, there is silence. Hence the interjection and conjunction, which are essentially elliptic, must always be followed by a silence.

Respiration.—For the act of respiration, three movements are necessary: inspiration, suspension and expiration.

Its importance.—Respiration is a faithful rendering of emotion. For example: *He who reigns in the skies.* Here is a proposition which the composed orator will state in a breath. But should he wish to prove his emotion, he inspires after every word. *He – who – reigns – in – the – skies.* Multiplied inspirations can be tolerated on the strength of emotion, but they should be made as effective as possible.

Inspiration is allowable:—

1. After all words preceded or followed by an ellipse;
2. After words used in apostrophe, as Monsieur, Madame;
3. After conjunctions and interjections when there is silence;
4. After all transpositions; for example: *To live, one must work.* Here the preposition *to* takes the value of its natural antecedent, *work*; that is to say, six degrees, since by inversion it precedes it, and the gesture of the sentence bears wholly on the preposition;
5. Before and after incidental phrases;
6. Wherever we wish to indicate an emotion.

To facilitate respiration, stand on tip-toe and expand the chest.

Inspiration is a sign of grief; expiration is a sign of tenderness. Sorrow is inspiratory; happiness, expiratory.

The inspiratory act expresses sorrow, dissimulation.

The expiratory act expresses love, expansion, sympathy.

The suspensory act expresses reticence and disquietude. A child who has just been corrected deservedly, and who recognizes his fault, expires. Another corrected unjustly, and who feels more grief than love, inspires.

Inspiration is usually regulated by the signs of punctuation, which have been invented solely to give more exactness to the variety of sounds.

Inflections.

Their importance.—Sound, we have said, is the language of man in the sensitive state. We call inflections the modifications which affect the voice in rendering the emotions of the senses. The tones of the voice must vary with the sensations, each of which should have its note. Of what use to man would be a phonetic apparatus always rendering the same sound? Delivery is a sort of music whose excellence consists in a variety of tones which rise or fall according to the things they have to express. Beautiful but uniform voices resemble fine bells whose tone is sweet and clear, full and agreeable,

but which are, after all, bells, signifying nothing, devoid of harmony and consequently without variety. To employ always the same action and the same tone of voice, is like giving the same remedy for all diseases. "*Ennui* was born one day from monotony," says the fable.

Man has received from God the privilege of revealing the inmost affections of his being through the thousand inflections of his voice. Man's least impressions are conveyed by signs which reveal harmony, and which are not the products of chance. A sovereign wisdom governs these signs.

With the infant in its cradle the signs of sensibility are broken cries. Their acuteness, their ascending form, indicate the weakness, and physical sorrow of man. When the child recognizes the tender cares of its mother, its voice becomes less shrill and broken; its tones have a less acute range, and are more poised and even. The larynx, which is very impressionable and the thermometer of the sensitive life, becomes modified, and produces sounds and inflections in perfect unison with the sentiments they convey.

All this, which man expresses in an imitative fashion, is numbered, weighed and measured, and forms an admirable harmony. This language through the larynx is universal, and common to all sensitive beings. It is universal with animals as with man. Animals give the identical sounds in similar positions.

The infant, delighted at being mounted on a table,

and calling his mother to admire him, rises to the fourth note of the scale. If his delight becomes more lively, to the sixth; if the mother is less pleased than he would have her, he ascends to the third minor to express his displeasure. Quietude is expressed by the fourth note.

Every situation has its interval, its corresponding inflection, its corresponding note: this is a mathematical language.

Why this magnificent concert God has arranged in our midst if it has no auditors? If God had made us only intelligent beings, he would have given us speech alone and without inflections. Let us further illustrate the rôle of inflection.

A father receives a picture from his daughter. He expresses his gratitude by a falling inflection: "Ah well! the dear child." The picture comes from a stranger whom he does not know as a painter; he will say, "Well now! why does he send me this?" raising his voice.

If he does not know from whom the picture comes, his voice will neither rise nor fall; he will say, "Well! well! well!"

Let us suppose that his daughter is the painter. She has executed a masterpiece. Astonished at the charm of this work and at the same time grateful, his voice will have both inflections.

If surprise predominates over love the rising inflection will predominate. If love and surprise are equal, he will simply say, "Well now!"

Kan in Chinese signifies at the same time the roof of a house, a cellar, well, chamber, bed — the inflection alone determines the meaning. Roof is expressed by the falling, cellar by the rising inflection. The Chinese note accurately the depth and acuteness of sound, its intervals and its intensity.

We can say: "It is pretty, this little dog!" in 675 different ways. Some one would do it harm. We say: "This little dog is pretty, do not harm it!" "It is pretty because it is so little." If it is a mischievous or vicious dog, we use *pretty* in an ironical sense. "This dog has bitten my hand. It is a pretty dog indeed!" etc.

Rules of Inflection.

1. Inflections are formed by an upward or downward slide of the voice, or the voice remains in monotone. Inflections are, then, eccentric, concentric and normal.
2. The voice rises in exaltation, astonishment, and conflict.
3. The voice falls in affirmation, affection and dejection.
4. It neither rises nor falls in hesitation.
5. Interrogation is expressed by the rising inflection when we do not know what we ask; by the falling, when we do not quite know what we ask. For instance, a person asks tidings of his friend's health, aware or unaware that he is no better.
6. Musical tones should be given to things that

are pleasing. Courtiers give musical inflections to the words they address to royalty.

7. Every manifestation of life is a song; every sound is a song. But inflections must not be multiplied, lest delivery degenerate into a perpetual sing-song. The effect lies entirely in reproducing the same inflection. A drop of water falling constantly, hollows a rock. A mediocre man will employ twenty or thirty tones. Mediocrity is not the too little, but the too much. The art of making a profound impression is to condense; the highest art would be to condense a whole scene into one inflection. Mediocre speakers are always seeking to enrich their inflections; they touch at every range, and lose themselves in a multitude of intangible effects.

8. In real art it is not always necessary to fall back upon logic. The reason needs illumination from nature, as the eye, in order to see, needs light. Reason may be in contradiction to nature. For instance, a half-famished hunter, in sight of a good dinner, would say: "I am *hungry*," emphasizing *hungry*, while reason would say that *am* must be emphasized. A hungry pauper would say: "I *am* hungry," dwelling upon *am* and gliding over *hungry*. If he were not hungry, or wished to deceive, he would dwell upon *hungry*.

Special Inflections.

Among the special inflections we may reckon : —

1. *Exclamations*.—Abrupt, loud, impassioned sounds, and improvisations.

2. *Cries*.—These are prolonged exclamations called forth by a lively sentiment of some duration, as acute suffering, joy or terror. They are formed by the sound *ü*. In violent pain arising from a physical cause, the cries assume three different tones: one grave, another acute, the last being the lowest, and we pass from one to the other in a chromatic order.

There are appealing cries which ask aid in peril. These cries are formed by the sounds *ē* and *ö*. They are slower than the preceding, but more acute and of greater intensity.

3. *Groans*.—Here the voice is plaintive, pitiful, and formed by two successive tones, the one sharp, the final one deep. Its monotony, the constant recurrence of the same inflection, give it a remarkable expression.

4. *Lamentation* is produced by a voice loud, plaintive, despairing and obstinate, indicating a heart which can neither contain nor restrain itself.

5. *The sob* is an uninterrupted succession of sounds produced by slight, continuous inspirations, in some sort convulsive, and ending in a long, violent inspiration.

6. *The sigh* is a weak low tone produced by a

quick expiration followed by a slow and deep inspiration.

7. *The laugh* is composed of a succession of loud, quick, monotonous sounds formed by an uninterrupted series of slight expirations, rapid and somewhat convulsive, of a tone more or less acute and prolonged, and produced by a deep inspiration.

8. *Singing* is the voice modulated or composed of a series of appreciable tones.

PART SECOND.

GESTURE.

PART SECOND.

CHAPTER I.

OF GESTURE IN GENERAL.

Human word is composed of three languages. Man says what he *feels* by inflections of the voice, what he *loves* by gesture, what he *thinks* by articulate speech. The child begins with feeling; then he loves, and later, he reasons. While the child only feels, cries suffice him; when he loves, he needs gestures; when he reasons, he must have articulate language. The inflections of the voice are for sensations, gesture is for sentiments; the buccal apparatus is for the expression of ideas. Gesture, then, is the bond of union between inflection and thought. Since gesture, in genealogical order, holds the second rank in human languages, we shall reserve for it that place in the series of our oratorical studies.

We are entering upon a subject full of importance and interest. We purpose to render familiar the *heart language*, the expression of love.

We learn dead languages and living languages: Greek, Latin, German, English. Is it well to know conventional idioms, and to ignore the language of nature? The body needs education as well as the mind. This is no trivial work. Let it be judged by the steps of the ideal ladder we must scale before reaching the perfection of gesture. Observe the ways of laboring men. Their movements are awkward, the joints do not play. This is the first step.

At a more advanced stage, the shoulders play without the head. The individual turns around with a great impulse from the shoulders, with the leg raised, but the hand and the rest of the body remain inert. Then come the elbows, but without the hand. Later come the wrist-joint and the torso. With this movement of the wrist, the face becomes mobilized, for there is great affinity between these two agents. The face and hand form a most interesting unity. Finally, from the wrist, the articulation passes to the fingers, and here is imitative perfection. If we would speak our language eloquently, we must not be beguiled into any *patois* of gesture.

Gesture must be studied in order to render it faultlessly elegant, but in such a thorough way as not to seem studied. It has still higher claims to our regard in view of the services it has rendered to humanity. Thanks to this language of the heart, thousands of deaf-mutes are enabled to endure their

affliction, and to share our social pleasures. Blessèd be the Abbé de l'Epée, who, by uniting the science of gesture to the conventional signs of dactylogy, has made the deaf hear and the dumb speak! This beneficent invention has made gesture in a twofold manner, the language of the heart.

Gesture is an important as well as interesting study. How beautiful it is to see the thousand pieces of the myological apparatus set in motion and propelled by this grand motor feeling! There surely is a joy in knowing how to appreciate an image of Christ on the cross, in understanding the attitudes of Faith, Hope and Charity. We can note a mother's affection by the way she holds her child in her arms. We can judge of the sincerity of the friend who grasps our hand. If he holds the thumb inward and pendant, it is a fatal sign; we no longer trust him. To pray with the thumbs inward and swaying to and fro, indicates a lack of sacred fervor. It is a corpse who prays. If you pray with the arms extended and the fingers bent, there is reason to fear that you adore Plutus. If you embrace me without elevating the shoulders, you are a Judas.

What can you do in a museum, if you have not acquired, if you do not wish to acquire the science of gesture? How can you rightly appreciate the beauty of the statue of Antinous? How can you note a fault in Raphael's picture of Moses making water gush from the rock? How see that he has forgotten to have the Israelites raise their shoulders,

as they stand rapt in admiration of the miracle? One versed in the science of gesture, as he passes before the Saint Michael Fountain, must confess that the statue of the archangel with its parallel lines, is little better than the dragon at his feet.

In view of the importance and interest of the language of gesture, we shall study it thoroughly in the second book of our course.

CHAPTER II.

DEFINITION AND DIVISION OF GESTURE.

Gesture is the direct agent of the heart, the interpreter of speech. It is elliptical discourse. Each part of this definition may be easily justified.

1. *Gesture is the Direct Agent of the Heart.*—Look at an infant. For some time he manifests his joy or sorrow through 'cries ; but these are not gesture. When he comes to know the cause of his joy or sorrow, sentiment awakens, his heart opens to love or hatred, and he expresses his new emotion not by cries alone, nor yet by speech ; he smiles upon his mother, and his first gesture is a smile. Beings endowed only with the sensitive life, have no smile ; animals do not laugh. ✓

This marvelous correspondence of the organs with the sentiment arises from the close union of soul and body. The brain ministers to the operations of the soul. Every sentiment must have its echo in the brain, in order to be unerringly transmitted by the organic apparatus.

Ex visu cognoscitur vir. ("The man is known by his face.") The rôle of dissimulation is a very difficult one to sustain.

2. *Gesture is the Interpreter of Speech.*—Gesture has been given to man to reveal what speech is

powerless to express. For example: *I love*. This phrase says nothing of the nature of the being loved, nothing of the fashion in which one loves. Gesture, by a simple movement, reveals all this, and says it far better than speech, which would know how to render it only by many successive words and phrases. A gesture, then, like a ray of light, can reflect all that passes in the soul.

Hence, if we desire that a thing shall be always remembered, we must not say it in words; we must let it be divined, revealed by gesture. Wherever an ellipse is supposable in a discourse, gesture must intervene to explain this ellipse.

3. *Gesture is an Elliptical Language*.—We call ellipse a hidden meaning whose revelation belongs to gesture. A gesture must correspond to every ellipse. For example: "This medley of glory and gain vexes me." If we attribute something ignominious or abject to the word *medley*, there is an ellipse in the phrase, because the ignominy is implied rather than expressed. Gesture is then necessary here to express the value of the implied adjective, *ignominious*.

Suppress this ellipse, and the gesture must also be suppressed, for gesture is not the accompaniment of speech. It must express the idea better and in another way, else it will be only a pleonasm, an after conception of bad taste, a hindrance rather than an aid to intelligible expression.

Division of Gesture.

Every act, gesture and movement has its rule, its execution and its *raison d'être*. The imitative is also divided into three parts: the static, the dynamic and the semeiotic. The static is the base, the dynamic is the centre, and the semeiotic the summit. The static is the equiponderation of the powers or agents; it corresponds to life.

The dynamic is the form of movements. The dynamic is melodic, harmonic and rhythmic. Gesture is melodic by its forms or its inflections. To understand gesture one must study melody. There is great affinity between the inflections of the voice and gesture. All the inflections of the voice are common to gesture. The inflections of gesture are oblique for the *life*, direct for the *soul* and circular for the *mind*. These three terms, oblique, direct and circular, correspond to the eccentric, normal and concentric states. The movements of flexion are direct, those of rotation, circular, those of abduction, oblique.

Gesture is harmonic through the multiplicity of the agents which act in the same manner. This harmony is founded upon the convergence or opposition of the movements. Thus the perfect accord is the consonance of the three agents,—head, torso and limbs. Dissonance arises from the divergence of one of these agents.

Finally, gesture is rhythmic because its move-

ments are subordinated to a given measure. The dynamic corresponds to the *soul*.

The semeiotic gives the reason of movements, and has for its object the careful examination of inflections, attitudes and types.

Under our first head, we treat of the static and of gesture in general; under our second, of the dynamic, and of gesture in particular; and finally, under our third head, of the semeiotic, with an exposition of the laws of gesture.

CHAPTER III.

ORIGIN AND ORATORICAL VALUE OF GESTURE.

Origin.

The infant in the cradle has neither speech nor gesture: — he cries. As he gains sensibility his tones grow richer, become inflections, are multiplied and attain the number of three million special and distinct inflections. The young infant manifests neither intelligence nor affection; but he reveals his life by sounds. When he discerns the source of his joys or sufferings, he loves, and gesticulates to repulse or to invite. The gestures, which are few at first, become quite numerous. It is God's art he follows; he is an artist without knowing it.

Oratorical Value of Gesture.

The true aim of art is to move, to interest and to persuade. Emotion, interest and persuasion are the first terms of art. Emotion is expressed by the voice, by sounds; interest, by language; persuasion is the office of gesture.

To inflection belongs emotion through the beautiful; to logic, interest through the truth; to plastic art, persuasion through the good.

Gesture is more than speech. It is not what we say that persuades, but the manner of saying it. The mind can be interested by speech, it must be

persuaded by gesture. If the face bears no sign of persuasion, we do not persuade.

Why at first sight does a person awaken our sympathy or antipathy? We do not understand why, but it is by reason of his gestures.

Speech is inferior to gesture, because it corresponds to the phenomena of mind; gesture is the agent of the heart, it is the persuasive agent.

Articulate language is weak because it is successive. It must be enunciated phrase by phrase; by words, syllables, letters, consonants and vowels—and these do not end it. That which demands a volume is uttered by a single gesture. A hundred pages do not say what a simple movement may express, because this simple movement expresses our whole being. Gesture is the direct agent of the soul, while language is analytic and successive. The leading quality of mind is number; it is to speculate, to reckon, while gesture grasps everything by intuition,—sentiment as well as contemplation. There is something marvelous in this language, because it has relations with another sphere; it is the world of grace.

An audience must not be supposed to resemble an individual. A man of the greatest intelligence finding himself in an audience, is no longer himself. An audience is never intelligent; it is a multiple being, composed of sense and sentiment. The greater the numbers, the less intelligence has to do. To seek to act upon an individual by gesture would

be absurd. The reverse is true with an audience; it is persuaded not by reasoning, but by gesture.

There is here a current none can control. We applaud disagreeable things in spite of ourselves—things we should condemn, were they said to us in private. The audience is not composed of intellectual people, but of people with senses and hearts. As sentiment is the highest thing in art, it should be applied to gesture.

If the gestures are good, the most wretched speaking is tolerated. So much the better if the speaking is good, but gesture is the all-important thing. Gesture is superior to each of the other languages, because it embraces the constituent parts of our being. Gesture includes everything within us. Sound is the gesture of the vocal apparatus. The consonants and vowels are the gesture of the buccal apparatus, and gesture, properly so called, is the product of the myological apparatus.

It is not ideas that move the masses; it is gestures.

We easily reach the heart and soul through the senses. Music acts especially on the senses. It purifies them, it gives intelligence to the hand, it disposes the heart to prayer. The three languages may each move, interest and persuade.

Language is a sort of music which moves us through vocal expression; it is besides normal through the gesture of articulation. No language is exclusive. All interpenetrate and communicate their action. The action of music is general.

The mind and the life are active only for the satisfaction of the heart; then, since the heart controls all our actions, gesture must control all other languages.

Gesture is magnetic, speech is not so. Through gesture we subdue the most ferocious animals.

The ancients were not ignorant of this all-powerful empire of gesture over an audience. Therefore, sometimes to paralyze, sometimes to augment this magic power, orators were obliged to cover their faces with a mask, when about to speak in public. The judges of the Areopagus well knew the power of gesture, and to avoid its seductions, they adopted the resource of hearing pleas only in the darkness.

The sign of the cross made at the opening of a sermon often has great effect upon good Catholics. Let a priest with his eyes concentric and introspective make deliberately the sign of the cross while solemnly uttering these words: "In - the - name - of - the - Father;" then let his glance sweep the audience. What do they think of him? This is no longer an ordinary man; he seems clothed with the majesty of God, whose orders he has just received, and in whose name he brings them. This idea gives him strength and assurance, and his audience respect and docility.

CHAPTER IV.

THE LAWS OF GESTURE.

The static treats of the laws of gesture which are six in number, viz.: Priority, retroaction, the opposition of agents, unity, stability and rhythm.

The Priority of Gesture to Speech.

Gesture must always precede speech. In fact, speech is reflected expression. It must come after gesture, which is parallel with the impression received. Nature incites a movement, speech names this movement. Speech is only the title, the label of what gesture has anticipated. Speech comes only to confirm what the audience already comprehend. Speech is given for naming things. Gesture asks the question, "What?" and speech answers. Gesture after the answer would be absurd. Let the word come after the gesture and there will be no pleonasm. ✓

Priority of gesture may be thus explained: First a movement responds to the sensation; then a gesture, which depicts the emotion, responds to the imagination which colors the sensation. Then comes the judgment which approves. Finally, we consider the audience, and this view of the audience suggests the appropriate expression for that which has already been expressed by gesture.

The basis of this art is to make the auditors divine what we would have them feel.

Every speaker may choose his own stand-point, but the essential law is to anticipate, to justify speech by gesture. Speech is the verifier of the fact expressed. The thing may be expressed before announcing its name. Sometimes we let the auditors divine rather than anticipate, gazing at them in order to rivet their attention. Eloquence is composed of many things which are not named, but must be named by slight gestures. In this eloquence consists. Thus a smack of the tongue, a blow upon the hand, an utterance of the vowel *u* as if one would remove a stain from his coat. The writer cannot do all this. The mere rendition of the written discourse is nothing for the orator; his talent consists in taking advantage of a great number of little nameless sounds.

A written discourse must contain forced epithets and adjectives to illustrate the subject. In a spoken discourse a great number of adjectives are worse than useless. Gesture and inflection of the voice supply their place. The sense is not in the words; it is in inflection and gesture.

Retroaction.

We have formulated this general law: The eccentric, normal and concentric expression must correspond to the sensitive, moral and intellectual state of man. When gesture is concerned, the law

is thus modified: In the sensitive state, the gesture, which is naturally eccentric, may become concentric, as the orator is passive or active.

He is passive when subject to any action whatever, when he depicts an emotion.

He is agent when he communicates to the audience the expression of his own will or power; in a word, at all times when he controls his audience.

When the orator assumes the passive rôle, that is, when he reflects, he gazes upon his audience; he makes a backward (or concentric) movement; when he assumes the active rôle, he makes a forward (or eccentric) movement. When one speaks to others, he advances; when one speaks to himself, he recoils a step, his thought centres upon himself.

In the passive state, one loves. But when he loves, he does not move forward. A being who feels, draws back, and contemplates the object toward which the hand extends. Contemplation makes the body retroact.

Hence in the passive state, the orator must step backward. In the opposite state he moves forward. Let us apply this law: A spendthrift officer meets his landlord, whom he has not yet paid, and greets him with an—"Ah, good day, sir!" What will be his movement? It must be retroactive. In the joy of seeing a friend again, as also in fright, we start back from the object loved or hated. Such is the law of nature, and it cannot be ignored.

Whence comes this law? To behold a loved

object fully, we must step back, remove to some little distance from it. Look at a painter admiring his work. It is retroaction at sight of a beloved person, which has led to the discovery of the phenomena of life, to this triple state of man which is found in like manner, everywhere: Concentric, eccentric, and normal.

The concentric is the passive state, for when one experiences a deep emotion, he must retroact. Hence a demonstration of affection is not made with a forward movement. If so, there is no love. Expiration is the sign of him who gives his heart. Hence there is joy and love. In inspiration there is retroaction, and, in some sort, distrust. The hand extends toward the beloved object; if the hand tend toward itself, a love of self is indicated. Love is expressed by a retroactive, never by a forward movement. In portraying this sentiment the hand must not be carried to the heart. This is nonsense; it is an oratorical crime. The hand must tend toward the loved being to caress, to grasp, to reassure or to defend. The hand is carried to the heart only in case of suffering there.

Take this passage from Racine's *Phèdre*:

*Dieu—que ne puis-je à l'ombre des forêts,
Suivre de l'œil un char fuyant dans la carrière—*

("God—may I not, through the dim forest shades,
With my glance follow a fleet chariot's course.")

Here the actor does not follow affectionately, but

with the eye, and then by recoiling and concentrating his thought upon himself.

In the rôle of *Emilie* :

"He may in falling crush thee 'neath his fall,"

at sight of her crushed lover Emilie must recoil in terror, and not seem to add the weight of her body to that which crushes the victim.

Augustus, on the contrary, may say :

"I might in falling crush thee 'neath my fall,"

pausing upon a forward movement, because he is here the agent.

Let us note in passing that the passive attitude is the type of energetic natures. They have something in themselves which suffices them. This is a sort of repose ; it is elasticity.

Opposition of Agents.

The opposition of the agents is the harmony of gesture. Harmony is born of contrasts. From opposition, equilibrium is born in turn. Equilibrium is the great law of gesture, and condemns parallelism ; and these are the laws of equilibrium :

1. The forward inclination of the torso corresponds to the movement of the leg in the opposite direction.

2. When one arm is added to the weight of the already inclined torso, the other arm must rise to form a counterpoise.

3. In gazing into a well, the two arms must be

drawn backward if the body is equally supported by the two legs; in like manner the two arms may be carried in front if the torso bends backward. This is allowable only in the first attitude of the base, or in a similar attitude.

The harmonic law of gesture is the static law *par excellence*.

It is of childlike simplicity. We employ it in walking; also when we carry a weight in one hand, the other rises. The law consists in placing the acting levers in opposition, and thus realizing equilibrium. All that is in equilibrium is harmonized. All ancient art is based upon this opposition of levers. Modern art, with but few exceptions, is quite the contrary.

Here is an example of the observance of this rule: If the head and arms are in action, the head must move in opposition to the arms and the hand. If both move in the same direction, there is a defect in equilibrium, and awkwardness results.

When the arm rises to the head, the head bends forward and meets it half-way. The reverse is true. Every movement in the hand has its responsive movement in the head. If the head advances, the hand withdraws. The movements must balance, so that the body may be in equilibrium and remain balanced.

Here is the difference between ancient and modern art. Let us suppose a statue of Corneille reading his works. To-day we should pose it with

one leg and arm advanced. This is parallelism. Formerly the leg would have been opposed to this movement of the arm, because there should be here the expansion of the author toward his work, and this expansion results precisely from an opposition of levers.

We know the ancient gladiator; we do exactly the opposite from him in fencing.

Modern art makes the man walk with leg and arm parallel. Ancient art would have the leg opposed to the arm.

It is through opposition that the smile expresses moral sadness. This law of opposition must be observed in the same member. For example, the hand should be opposed to the arm. Thus we have magnificent spheroidal movements which are graceful and also have considerable force. Thus all the harmonies occur in one same whole, in one same truth. In a word, all truths interpenetrate, and when a thing is true from one point of view, it is so from all.

Number of Gestures.

Many reasons go to prove that gestures need not be multiplied:

A.—We are moved by only one sentiment at a time; hence it is useless to multiply gestures.

B.—But one gesture is needed for the expression of an entire thought; since it is not the word but the thought that the gesture must announce; if it

expressed only the word, it would be trivial and mean, and also prejudicial to the effect of the phrase.

In these phrases: "What do you seek in the world, happiness? It is not there," that which first strikes us is the absence of happiness. Gesture must indicate it in advance, and this should be the dominating movement.

The intelligent man makes few gestures. To multiply gestures indicates a lack of intelligence. The face is the thermometer of intelligence. Let as much expression as possible be given to the face. A gesture made by the hand is wrong when not justified in advance by the face. Intelligence is manifested by the face. When the intelligent man speaks, he employs great movements only when they are justified by great exaltation of sentiment; and, furthermore, these sentiments should be stamped upon his face. Without expression of the face, all gestures resemble telegraphic movements.

C.—The repeated extension of the arms denotes but little intelligence, little suppleness in the wrist and fingers. The movement of a single finger indicates great *finesse*.

It is easy to distinguish the man of head, heart and actions. The first makes many gestures of the head; the second many of the shoulders; the last moves the arms often and inappropriately.

D.—Gesture is allowable only when an ellipse of the word or phrase admits of an additional value.

E.—Effects must not be multiplied; this is an

essential precaution. Multiplied movements are detrimental when a graver movement is awaited.

F.—The orator is free to choose between the rôle of actor or that of mere spectator or narrator. Neither the one nor the other can be forced upon him. The actor's rôle arises not from intelligence but simply from instinct. The actor identifies himself with the personages he represents. He renders all their sentiments. This rôle is the most powerful, but, before making it the object of his choice, there must be severe study; he must not run the risk of frivolity.

We can dictate to the preacher and mark out his path. He must not be an actor, but a *doctor*. Hence his gestures must never represent the impressions of those of whom he speaks, but his own. Hence he should proportion the number of his gestures to the number of his sentiments.

G.—If the orator would speak to any purpose, he must bring back his discourse to some picture from nature, some scene from real life.

There must be unity in everything; but a rôle may be condensed in two or three traits; therefore a great number of gestures is not necessary.

Let it be carefully noted: the expression of the face should make the gesture of the arms forgotten. Here the talent of the orator shines forth. He must captivate his public in such a way that his arm gestures will be ignored. He must so fascinate his auditors that they cannot ask the reason of this fascination, nor remark that he gesticulates at all.

H.—Where there are two gestures in the same idea, one of them must come before the proposition, the other in its midst.

If there is but one gesture and it precedes the proposition, the term to which it is applied must be precisely indicated.

For example: *Would he be sensible to friendship?* Although friendship may in some degree be qualified as the indirect regimen, gesture should portray it in all its attributes.

Duration of Gesture.

The suspension or prolongation of a movement is one of the great sources of effect. It is in suspension that force and interest consist. A good thing is worth being kept in sight long enough to allow an enjoyment of the view.

The orator should rest upon the preceding gesture until a change is absolutely required.

A preoccupied man greets you with a smile, and after you have left, he smiles on, until something else occurs to divert his mind.

The orator's abstraction should change the face, but not the gesture. If the double change takes place simultaneously, there will be no unity. The gesture should be retained and the expression of the face changed.

A variety of effects and inflections should be avoided. While the speaker is under the influence of the same sentiment, the same inflection and ges-

ture must be retained, so that there may be unity of style.

Art proposes three things: to move, to interest, to persuade by unity of inflection and gesture. One effect must not destroy another. Divergence confuses the audience, and leaves no time for sentiment.

It is well to remember that the stone becomes hollowed by the incessant fall of the drop of water in the same place.

The Rhythm of Gesture.

Gesture is at the same time melodic, or rather inflective, harmonic and rhythmic. It must embrace the elements of music, since it corresponds to the soul; it is the language of the soul, and the soul necessarily includes the life with its diverse methods of expression, and the mind. Gesture is melodic or inflective through the richness of its forms, harmonic through the multiplicity of parts that unite simultaneously to produce it. Gesture is rhythmic through its movement, more or less slow, or more or less rapid.

Gesture is, then, inevitably synthetic, and consequently harmonic; for harmony is but another name for synthesis.

Each of the inflective, harmonic and rhythmic modes has its peculiar law.

The rhythmic law of gesture is thus formulated:

"The rhythm of gesture is proportional to the mass to be moved."

The more an organ is restrained, the more vehement is its impulse.

This law is based upon the vibration of the pendulum. Great levers have slow movements, small agents more rapid ones. The head moves more rapidly when the torso and the eye have great facility of motion. Thus the titillations of the eye are rapid as lightning.

This titillation always announces an emotion. Surprise is feigned if there is no titillation.

For example, at the unexpected visit of a friend there is a lighting up of the eye. Wherefore? Because the image is active in the imagination. This is an image which passes within ourselves, which lies in inward phenomena.

So in relation to material phenomena: there is a convergence, a direction of the eyes toward the object; if the object changes place, the eyes cannot modify their manner of convergence; they must close to find a new direction, a convergence suited to the distance of the object.

There is never sympathetic vision. The phenomena of the imagination are in the imagination at a fixed distance. When an image changes place in the idea, it produces a titillation equal to that which would be produced in the order of material things. For example, let us quote these lines:

"At last I have him in my power,
This fatal foe, this haughty conqueror!
Through him my captives leave their slavery."

Here the body must be calm; there is a sort of vehemence in the eyes; it will be less in the head than in the arms. All these movements are made, but the body remains firm. Generally the reverse takes place; the whole body is moved; but this is wrong.

In these words: "Where are they, these wretches?" there must be great violence in the upper part of the body, but the step is very calm.

To affect a violent gait is an awkward habit. A modified slowness in the small agents creates emphasis; if we give them too great facility of movement, the gestures become mean and wretched.

Rhythm is in marvelous accord with nature under the impulse of God.

Importance of the Laws of Gesture.

We never really understand an author's meaning. Every one is free to interpret him according to his individual instinct. But we must know how to justify his interpretation by gesture. Principles must aid us in choosing a point of view in accordance with his individual nature; otherwise incoherence is inevitable. Hence rules are indispensable. But when the law is known, each applies it in accordance with his own idea.

The author himself cannot read without rules, in

such a manner as to convey the ideas he intended to express. Only through rules can we become free in our interpretation; we are not free without law, for in this case we are subject to the caprice of some master.

The student of oratory should not be a servile copyist. In the arrangement of his effects, he must copy, imitate and compose. Let him first reproduce a fixed model, the lesson of the master. This is to copy. Let him then reproduce the lesson in the absence of the master. This is to imitate. Finally, let him reproduce a fugitive model. This is to compose.

Thus to reproduce a lesson, to give its analysis and synthesis, is to disjoint, to unite and to reunite; this is the progressive order of work.

The copying and imitative exercises should be followed by compositions, applying the principles already known. The orator may be allowed play for his peculiar genius; he may be sublime even in employing some foolish trick of his art. But whatever he does, he must be guided by fixed rules.

CHAPTER V.

OF GESTURE IN PARTICULAR.

The Head.

The dynamic apparatus is composed of the head, the torso and the limbs. As in the vocal apparatus, we have the lever, the impelling force, and the fulcrum.

The dynamic apparatus produces gesture, which renders the moral or normal state; as the voice expresses inflection and reveals the sensitive state.

The head must be studied under two relations: as the agent of expression through its movements, and as the centre of attraction; that is, the point of departure or arrival for the different gestures of the arm.

Let us now apply ourselves to the signification of the movements of the head and eyes, the face and lips.

The Movements of the Head.

There are two sorts of movements of the head: movements of attitude and fugitive movements.

Movements of Attitude.—The head has nine primary attitudes, from which many others proceed.

In the normal attitude, the head is neither high nor low.

In the concentric attitude the head is lowered; this is the reflective state.

In the eccentric attitude the head is elevated; this is the vital state.

Soldiers and men of robust physique carry the head high.

Here are three genera, each of which gives three species.

The Normal State.

When the head is erect, it is passive and neutral.

The head inclining laterally toward the interlocutor indicates affection.

If in the inverse direction, opposite the interlocutor, sensualism is indicated. This is in fact retroaction; in the first case we love the soul, in the latter the form.

The Eccentric State.

If the head bends backward it is the passional or vehement state.

The head inclined toward the interlocutor, denotes abandon, confidence.

The head turned away from the interlocutor, denotes pride, noble or base. This is a neutral expression which says something, but not the whole.

The Concentric State.

The head lowered, that is, inclined forward, denotes the reflective state.

If the head inclines toward the interlocutor, it is veneration, an act of faith in the object we love.

If the head inclines away from the interlocutor, it is stratagem or suspicion.

All other attitudes of the head are modifications of these. These nine attitudes characterize states, that is, sentiments, but sentiments which are fugitive. Either of these attitudes may be affected until it becomes habitual. But there are movements which cannot be habitually affected, which can only modify types and attitudes of the inflections of the head. These are *fugitive movements*.

There are nine inflections or fugitive movements of the head:—

1. If a forward movement, it ends in an upright one, with elevated chin, and indicates interrogation, hope, appellation, desire.

2. The same movement with the chin lowered, indicates doubt, resignation.

3. A nod of the head, a forward movement, means confirmation, *yes*, or *well*.

4. If the movement is brusque forward, it is the menace of a resolute man.

5. The head thrown back means exaltation.

6. If the movement is brusque backward, it is the menace of a weak man.

7. There are rotative inflections from one shoulder to the other; this is impatience, regret.

8. The rotary movement of the head alone signifies negation, that is *no*.

If the movement ends toward the interlocutor, it is simple negation.

If the movement ends opposite to him, it is negation with distrust.

9. The rotative and forward inflection would denote exaltation.

The sense of this response,—“I do not know,” when tidings of a friend are asked, may be divined by an inflection of the head.

. It is well to note how these movements are transmitted from agent to agent.

All movements which severally affect the head, the hand, the body and the leg, may affect the whole.

Thus the movement of negation is made by the hand. This movement is double. There is negation with direct resolution, and negation with inverse resolution, which is elliptical. The hand recoils as the head recoils, and when the head makes the movement of impatience, the hand rises with the head and says:—“Leave me alone, I do not wish to hear you.”

It is curious to see an inflection pass successively from the head to the hand, from the hand to the eye, from the eye to the shoulders, from the shoulders to the arms, from the arms to the legs, from the legs to the feet.

For example: Above we have indicated a double menace made by the head. One might transfer this menace to the hand and say: “You will have a quarrel to settle with me!”

Each agent has its rôle, and this is why they transmit their movements.

When the head has a serious part to play, it communicates an inflective movement to the hand, which renders it terrible.

A man who menaces with the head is not sure of his aim, but he who menaces with the hand is sure of striking right. In order to do this, the eye must be firmly fixed, as the eye necessarily loses its power and accuracy by a movement of the head.

There is great power in the menace communicated to the hand, a power not found in the other movement. The head-menace is more physical, and the hand-menace more intellectual; in the one the eye says a great deal, while in the other it says nothing.

The orator cannot always make these gestures with facility. The menace may be elliptical. Then it must be made by the head, and expressed through the eyes. This is why the speaker gazes downward as he makes it.

It is the same downward or upward movement which is reproduced when the menace is concentric or elliptical.

The menace may be made in yet another way. The speaker does not wish to express his opinion, and for fear of compromising himself with his eyes, he does not gaze at his interlocutor; he turns aside his glance, and the menace is communicated to the shoulder. This has less strength, because it is rendered by one of the sensitive agents.

The man who threatens with the shoulder is more passionate; but he is not the agent, he is passive.

A simple menace may be made by the knee. The foot is susceptible of great mobility. A slight movement quickly changes its significance; in passing from one agent to another, it is modified by many ellipses.

CRITERION OF THE HEAD ATTITUDES.

GENUS.	SPECIES.		
	1	3	2
II	1-II Ecc. Conc. <i>Stratagem or cunning.</i>	3-II Norm. Conc. <i>Reflection.</i>	2-II Conc. Conc. <i>Veneration.</i>
III	1-III Ecc. Norm. <i>Sensualism.</i>	3-III Norm. Norm. <i>Passive state.</i>	2-III Conc. Norm. <i>Affection.</i>
I	1-I Ecc. Ecc. <i>Pride.</i>	3-I Norm. Ecc. <i>Vehemence.</i>	2-I Conc. Ecc. <i>Confidence.</i>

These attitudes, being wholly characteristic, cannot be transmitted. They characterize the special

rôle of the agent set in motion, while inflection is universal.

The head alone expresses trouble, dejection.

Dejection is in the head, as firmness is in the reins and exaltation in the shoulders.

All the movements of the head are communicated to all the active organs. The head is always in opposition to the arms. The head must be turned away from the leg which is advanced.

Men of small brain habitually carry their heads high. The head is lowered in proportion to the quantity of intelligence.

Examine the criterion for the fixed attitudes of the head.

Of the Eyes.

The eye, in common with all the other agents, has nine primary expressions, three genera and nine species.

The eye contains three agents: The optic or visual, the palpebral or pupil, and the eyebrow agent. Each of these has its peculiar sense, and we shall show how they are united.

The optic agent has three direct or convergent glances. The eyes converge toward the object they examine, at such a point that if the object were there they would squint. A skilled observer can determine the distance of the object, upon seeing the two eyes.

There is a revolving or divergent glance. If

both eyes project in parallel lines, they see double. A drunken man sees double because the eyes do not converge.

Between these two glances there is the ecstatic or parallel vision; but the object is not so far away that its distance may not be determined. The convergence is not appreciable. This is the dreamy expression. We shall here treat of one only, to which we refer the three others. Let us take the direct glance, passing by the optic agent, since it is direct in all the phenomena we have to consider.

There are three phenomena in the eyebrow: eccentric, concentric and normal. From these we derive nine terms. If the eye is normal, it is a passive expression which determines nothing. If, with the same eye, the eyebrow is eccentric, there is a difference; one part of us tends vehemently toward something, and the other says: "It is not worth the trouble." The sensitive part aspires, while the intellect says, "This amounts to nothing."

The concentric eyebrow indicates a mind disconcerted by fatigue or *ennui*, a contention of one part of the nature with the other, which resists, and says: "I do not wish to be troubled about this; it wearies me."

The normal brow and the eccentric eye indicate stupor.

Here there is again contrariety. One part of the being ardently aspires toward some object, while the other is powerless to aid it.

The eye is purely an intellectual agent, denoting the various states of the mind.

The eccentric eye and the elevated eyebrow denote vehemence. This is an active state that will become astonishment. Many phenomena will arise and be subordinate to this movement; but it is vehemence *par excellence*; it is aspiration.

If the brow lowers vehemently with the eyes open, it is not rage, but a state of mind independent of everything the senses or the heart can say.

This is firmness of mind, a state of the will independent of every outside influence. It may be attention, or anger, or many other things.

If the eye is concentric and the eyebrow in the normal state, it is slumber, fatigue.

If the eyebrow is eccentric and the eye concentric, it will represent not indifference only, but scorn, and after saying, "This thing is worthless," will add, "I protest against it, I close my eyes."










If both the eye and eyebrow are concentric, there is contention of mind. This is a mind which seeks but does not possess.

This explanation may be rendered more clear and easier to retain in mind by the following resumé :

Concentric eyebrow.	EYE.	{ Concentric.	Contention of mind.
		{ Normal.	Bad humor.
		{ Eccentric.	Firmness.
Normal eyebrow.	EYE.	{ Concentric.	Grief.
		{ Normal.	Passiveness.
		{ Eccentric.	Stupor.
Eccentric eyebrow.	EYE.	{ Concentric.	Scorn.
		{ Normal.	Disdain.
		{ Eccentric.	Astonishment.

GESTURE.

CRITERION OF THE EYES.

SPECIES.		1	3	2
II	1-II. Ecc.-conc.			
		Firmness.	Bad humor.	Contention of mind.
	1-III. Ecc.-norm.			
I		Stupor.	Passiveness.	Grief.
	1-I. Ecc.-exc.			
		Astonishment.	Disdain.	Scorn.

The nine expressions of the eye correspond to each of the nine movements of the head. Thus the eye may give nine types of affection, nine of pride, nine of sensualism, etc. This gives eighty-one expressions of the eye. Hence, knowing eighteen elements, we inevitably possess eighty-one.

The nine expressions of the eye may be verified by the criterion.

As a model, we give the nine expressions of the eye in the subjoined chart.

GENUS.	SPECIES.		
	1 Eye eccentric.	3 Eye normal.	2 Eye concentric.
Eyebrow conc. II	Firmness.	Bad humor.	Contention of mind.
Eyebrow norm. III	Stupor.	Passive state.	Grief.
Eyebrow ecc. I	Inspiration.	Disdain.	Scorn.

For ordinary purposes it is sufficient to understand the nine primary expressions. There are many others which we merely indicate. In sleep

there may be an inclination either way. The top of the eyebrow may be lifted.

Thus in the concentric state, three types may be noted, and these go to make twenty-seven primary movements. The lower eyelid may be contracted; the twenty-seven first movements may be examined with this, which makes 2×27 .

A movement of the cheek may contract the eye in an opposite direction, and this contraction may be total, which makes eighty-one expressions belonging to the normal glance alone.

This direct glance may also be direct on the inferior plane, which makes 2×81 ; for these are distinct expressions which cannot be confounded.

This movement could again be an upward one, which would make 3×81 .

The movement may be outward and superior, or it may be simply outward; it may also be outward and inferior. A special sense is attached to each of these movements,—a sense which cannot be confounded with any of the preceding movements.

By making the same computation for the three glances above noted, we shall have from eight to nine hundred movements.

All this may appear complicated, but with the key of the primary movements, nothing can be more simple than this deduction.

The above chart with its exposition of the phases of the eye explains everything. A small eye is a sign of strength; a large eye is a sign of languor.

A small oblique eye (the Chinese eye), when associated with lateral development of the cranium, and ears drawn back, indicates a predisposition to murder.

The eye opens only in the first emotion; then it becomes calm, closing gradually; an eye wide open in emotion, denotes stupidity.

Of the Eyebrows.

There are three thermometers: the eyebrow is the thermometer of the mind; the shoulder is the thermometer of the life; the thumb is the thermometer of the will.

There is parallelism between the eye and the voice. The voice lowered and the brow lifted, indicate a desire to create surprise, and a lack of mental depth.

It is very important to establish this parallelism between the movements of the brow and voice.

The lowered brow signifies retention, repulsion: it is the signification of a closed door. The elevated brow means the open door. The mind opens to let in the light or to allow it to escape. The eyebrow is nothing less than the door of intelligence. In falling, the voice repels. The efforts in repulsion and retention are equal.

The inflections are in accord with the eyebrows. When the brows are raised, the voice is raised. This is the normal movement of the voice in relation to the eyebrow.

Sometimes the eyebrow is in contradiction to the movement of the voice. Then there is always ellipse; it is a thought unexpressed. The contradiction between these two agents always proves that we must seek in the words which these phenomena modify, something other than they seem to say. For instance, when we reply to a story just told us, with this exclamation: "*Indeed!*"

If the brow and voice are lowered, the case is grave and demands much consideration.

If brow and voice are elevated, the expression is usually mild, amiable and affectionate.

If the voice is raised and the brow lowered, the form is doubtful and suspicious. With the brow concentric, the hand is repellent.

Both brow and hand concentric denote repulsion or retention; this is always the case with a door.

Both brow and hand eccentric mean inspiration, or allowing departure without concern.

There is homogeneity between the face, the eyebrow and the hand.

The degree and nature of the emotion must be shown in the face, otherwise there will be only grimace.

The hand is simply another expression of the face. ✓
The face gives the hand its significance. Hand movements without facial expression would be purely automatic. The face has the first word, the hand completes the sense. There are eighty-one movements of the hand impossible to the face;

hence, without the hand, the face cannot express everything. The hand is the detailed explanation of what the face has sought to say.

There are expressions of the hand consonant with the facial traits, and others dissonant: this is the beautiful.

The weak hand and the strong face are the sign of impotence.

The weak hand and the strong face are the sign of perfidy.

The tones of the voice vary according to the expression of the face. The face must speak, it must have charm.

In laughing, the face is eccentric; a sombre face is concentric.

The face is the mirror of the soul because it is the most impressionable agent, and consequently the most faithful in rendering the impressions of the soul.

Not only may momentary emotions be read in the expression of the features, but by an inspection of the conformation of the face, the aptitude, thoughts, character and individual temperament may be determined.

The difference in faces comes from difference in the configuration of profiles.

There are three primitive and characteristic profiles, of which all others are only derivations or shades. There is the upright, the concave and the convex profile. Each of these genera must pro-

duce three species, and this gives again the accord of *nine*.










These different species arise from the direction of the angles, as also from the position of the lips and nose.

Uprightness responds to the perpendicular profile; chastity, to the concave; sensualism, to the convex.

Let it be understood that we derogate in no way from the liberty of the man who remains always master of his will, his emotions and his inclinations.










A criterion of the face is indispensable to the intelligent physiognomist, and as the lips and nose have much to do with the expression of the face, we offer an unerring diagnosis in the three following charts:

CRITERION OF THE PROFILE OF THE LIPS.

SPECIES.		1	3	2
GENUS.	II	1-II  Ecc.-conc.	3-II  Norm.-conc.	2-II  Conc.-conc.
	III	1-III  Ecc.-norm.	3-III  Norm.-norm.	2-III  Conc.-norm.
	I	1-I  Ecc.-ecc.	3-I  Norm.-ecc.	2-I  Conc.-ecc.

Here the profile of the lower lip indicates the genus, and the profile of the upper lip belongs to the species.

CRITERION OF THE PROFILE OF THE NOSE

SPECIES.		1	3	2
GENUS.	II	1-II.  Ecc.-conc.	3-II.  Norm.-conc.	2-II.  Conc.-conc.
		1-III.  Ecc.-norm.	3-III.  Norm.-norm.	2-III.  Conc.-norm.
		1-I.  Ecc.-ecc.	3-I.  Norm.-ecc.	2-I.  Conc.-ecc.

For surety of diagnosis the lips must be taken in unison with the nose : head, as may be seen in the following chart.

CRITERION OF THE FACE.

SPECIES.

1

3

2

II

1-II. Ecc.-conc



3-II. Norm.-conc.



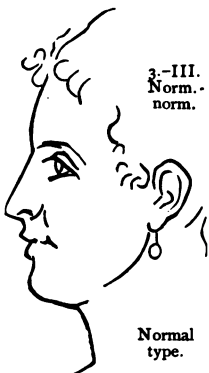
2-II. Conc.-conc.



1-III. Ecc.-norm.



3-III.
Norm.-
norm.



2-III. Conc.-norm.



III

1-I. Ecc.-ecc.



3-I. Norm.-ecc.



2-I. Conc.-ecc.



GENUS.

I

CHAPTER VI.

OF THE TORSO.

The torso includes the chest, and shares the shoulder movements with the arms.

The Chest.—There are three chest attitudes, eccentric, concentric and normal.

1. If the chest is greatly dilated, this is the eccentric state—the military attitude, the sign of energy.

2. The normal, when the chest is in a state more homogeneous, less contentious, more sympathetic as in the statue of Antinous.

3. The concentric, when the chest is hollow, with the shoulders elevated and inclining forward.

The convex eccentric chest is the sign of the agent, or of him who gives.

The convex concentric chest or the pathetic, is the sign of the sufferer, or of him who receives.

The chest drawn in with the shoulders elevated, is the expression of the sublime.

From these three positions, the eccentric, the concentric and the normal, are derived nine degrees or species. Thus in each of these genera, the torso is inclined toward the speaker, or away from him, hence we have three times three, or nine, or the triple accord.

The chest need not be lowered; it is here that all the energy concentrates.

The Shoulders.—Every sensitive, agreeable or painful form is expressed by an elevation of the shoulders. The shoulders are the thermometer of the sensitive and passional life. If a man's shoulders are raised very decidedly, we may know that he is decidedly impressed.

The head tells us whether this impression is joyous or sorrowful. Then the species belongs to the head, and the genus to the shoulder.

If the shoulder indicates thirty degrees, the head must say whether it is warmth or coldness. The face will specify the nature of the sorrow or joy whose value the shoulders have determined.

The shoulder is one of the great powers of the orator.

By a simple movement of the shoulder, he can make infinitely more impression than with all the outward gestures which are almost always theatrical, and not of a convincing sort.

The shoulder, we have said, is the thermometer of emotion and of love. The movement is neutral and suited to joy as well as to sorrow; the eyes and mouth are present to specify it.

The shoulder, like all the agents, has three and hence nine distinct phases.

The torso is divided into three parts: the thoracic, the epigastric and abdominal.

We shall state farther on, the rôle of these tl important centres.

Liars do not elevate their shoulders to the quired degree, hence the truth or falsity of a se ment may be known.

Raphael has forgotten this principle in "Moses Smiting the Rock." None of his figu although joyous, elevate the shoulder.

CHAPTER VII.

OF THE LIMBS.

The limbs hold an important place in oratorical action.

The study of the rôle of the arms and limbs therefore deserves serious attention.

The Arms.

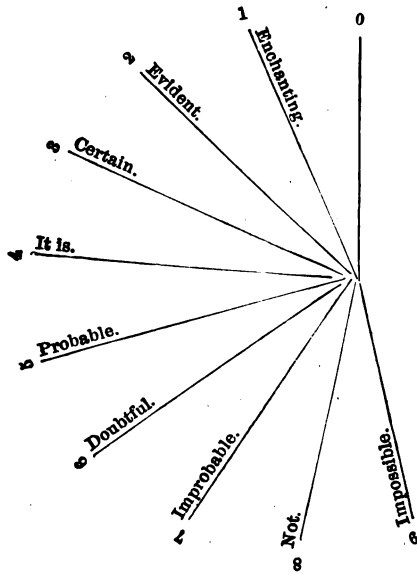
In the arms we distinguish the deltoid or shoulder movement, the inflection of the fore-arm, the elbow, the wrist, the hand and the fingers.

Inflections of the Fore-Arm.

We have treated of what concerns the shoulder in the chapter upon the torso.

The arm has three movements: an upward and downward vertical movement, and a horizontal one.

These movements derive their significance from the different angles formed by the fore-arm in relation to the arm. Let us first represent these different angles, and then we will explain the chart.



All these different angles have their mean their absolute significance in affirmation.

The movement at the right angle signifies: To

Lower: Perhaps.

Lower still: I doubt if it is so.

Lower: It is improbable.

Lower: It is not.

Lower: It is not possible.

Ascending: This is proven, I have the proof in my hand.

Higher: This is superlatively beautiful.

Higher: It is enchantingly beautiful.

The degree of certainty in the affirmation varies

with the angle which the fore-arm forms with the arm.

All these modes of affirmation may be applied to negation. For example:

"It is impossible that this should not be. This cannot be."

Thus all states of being, all forms of affirmation, belong to the acuteness or opening of an angle.

The hanging arm signifies depression. The two arms should never extend the same way. If they follow each other, one should be more advanced than the other. Never allow parallelism. The elementary gestures of the arms are represented in the foregoing chart.

Of the Elbow.

The elbow has nine movements, three primitive, as genera, and nine derivative, as species. There are the forward and backward movements of the normal state. There are three degrees of height, and finally the forward and backward movements of extension.

The elbow movements are relational. The epicondyle is called the eye of the arm.

Man slightly moves the torso, then the shoulder, and finally the elbow.

Among persons who would fain crush others, there is an elbow movement which seems to say, "I annihilate thee, I am above thee."

The elbow turned outward signifies strength, power, audacity, domination, arrogance, abruptness,

activity, abundance. The elbow drawn inward signifies impotence, fear, subordination, humility, passiveness, poverty of spirit.

Modest people have a slight outward movement of the elbow. The humble make an inward movement. The elbow thrust forward or backward, indicates a yielding character.

These movements should not be taken alone; they must be verified by the torso and the head. The shoulder characterizes the expression of the elbow movements, just as the elbow verifies marked exaltation, by the elevation of the shoulder.

It is by these little things that we determine millions of movements and their meaning. We finally determine and class precisely five million movements of the different agents of the arm. This would seem enormous; but it is nothing at all; it is childlike simplicity. The elements being known, the process is always the same. Hence the advantage of possessing a criterion. With this criterion we have everything. If we possess nine, we possess twenty millions, which are no more than nine.

Of the Wrist.

The wrist is a directing instrument for the forearm and the hand.

The wrist has its three movements.

It is eccentric when the extensor muscles are in motion.

It is normal in the horizontal position.

It is concentric when the flexor muscles are in action.

In the concentric position the wrist is in pronation, for the thumb is turned downward; this is the sign of a powerful will, because the pronator muscles have more power than the flexors.

In the eccentric position the wrist is in supination; that is, the back of the hand is downward; this is the sign of impotence.

The wrist has also forward and backward movements, either in pronation, in supination, or the normal state. Thus there are nine phases for the wrist.

It is through the aid of the wrist that the aspects of the hand, placed upon the cube, receive, as we shall see, their precise signification.

The orator needs great suppleness in wrist movements to give grace to the phases of the hand.

Of the Hand.

Man is perforce painter, poet, inspired dreamer or mystic, and scientist.

He is a painter, to reveal the phenomena of the sensitive life; a poet, to admire the mysteries of grace; a scientist, to make known the conceptions of the mind. Thus the hand has three presentations, neither more nor less, to render that which passes in man in the sensitive, moral or intellectual state.

Let us now examine the three presentations of an open hand: its palmar, dorsal and digital aspect.

The same thing may be expressed by these three presentations, but with shades of difference in the meaning.

If we say that a thing is admirable, with the palms upward, it is to describe it perfectly. This is the demonstrative aspect.

If we say the same thing, displaying the back of the hand, it is with the sentiment of impotence. We have an idea of the thing, but it is so beautiful we cannot express it. This is the mystic aspect.

If we present the digital extremity, it is as if we said: "I have seen, I have weighed, I have numbered the thing, I understand it from certain knowledge; it is admirable, and I declare it so." These are the three aspects: the palmar, dorsal and digital.

Each of these attitudes of the hand may be presented under three forms: the eccentric, normal and concentric.

Each of these forms as genera, produces three species; this gives the hand nine intrinsic attitudes whose neutral signification will be specified and determined by the presentation of the hand upon the cube.

Let us first take the normal state as genus, and we shall have the normal hand as species in the normal genus. This will then be the normo-normal attitude.

By presenting the hand in pronation or supination horizontally, without spreading or folding the fin-

gers, we shall have that attitude which signifies abandon.

Let us now take the eccentric species, still in the normal genus.

Raise the hand somewhat with a slight parting of the fingers, and we have the eccentro-normal hand, which signifies expansion.

Finally, let us consider the concentric species, still in the normal state.

Present the hand lifeless and you have the concentro-normal attitude, which signifies prostration.

Let us pass on to the concentric genus.

By closing the fingers with the thumb inward upon the middle one, we shall have the normo-concentric hand, which signifies the *tonic* or power.

To close the hand and place the thumb outside upon the index finger, signifies conflict. This is the concentro-concentric hand.

To bend the first joint with the fingers somewhat apart, indicates the eccentro-concentric hand. This is the convulsive state.

Let us pass on to the eccentric genus.








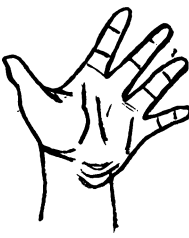

The fingers somewhat spread, denote the normo-eccentric hand. This is exaltation.

To spread the fingers and fold them to the second joint, indicates the concentro-concentric hand. This is retraction.

To spread the fingers as much as possible, gives the eccentro-eccentric hand. This is exasperation.

In the subjoined charts we can see an illustration of the different attitudes of the hand.

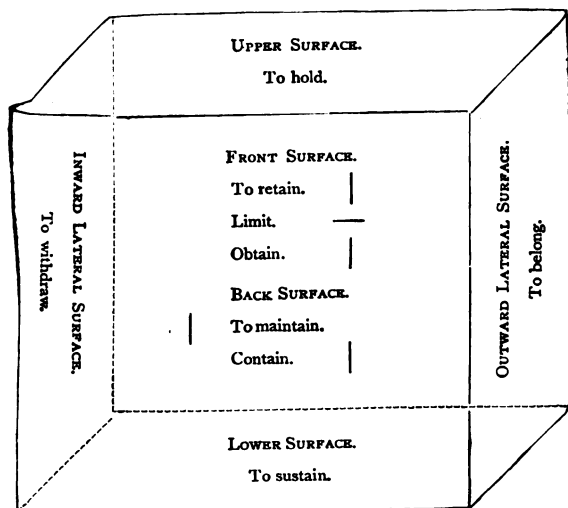
CRITERION OF THE HAND.

SPECIES.		1	3	2
GENUS.	I	<p>1-II. Ecc.-conc.</p>  <p>Convulsive.</p>	<p>3-II. Norm.-conc.</p>  <p>Tonic or power.</p>	<p>2-II. Co</p>  <p>Confi</p>
	III	<p>I-III. Ecc.-norm.</p>  <p>Expansive.</p>	<p>3-III. Norm.-norm.</p>  <p>Abandon.</p>	<p>2-III. Co</p>  <p>Prostra</p>
	II	<p>1-I. Ecc.-ecc.</p>  <p>Exasperation.</p>	<p>3-I. Norm.-ecc.</p>  <p>Exaltation.</p>	<p>2-I. Co</p>  <p>Retra</p>

RECAPITULATION.

II	2	Concentro-concentric.	Conflict.
	3	Normo-concentric	Tonic or power.
	1	Eccentro-concentric.	Convulsive.
III	2	Concentro-normal.	Prostration.
	3	Normo-normal.	Abandon.
	1	Eccentro-normal.	Expansion.
I	2	Concentro-eccentric.	Retraction.
	3	Normo-eccentric.	Exaltation.
	1	Eccentro-eccentric.	Exasperation.

The nine primitive forms of the hand are, as is seen, undetermined.



The hand is raised. Why? For what purpose? The presentation of the hand upon the surfaces of the cube will decide and specify.

By this presentation the nine movements of the hand correspond with the expressive movements of the arm.

Take any cube whatever,—a book, a snuff-box, or rather cast your eyes upon the foregoing chart, and examine it carefully.

There are three directions in the cube: horizontal, vertical and transverse. Hence there are six faces, anterior, superior, inferior, interno-lateral and externo-lateral.

Of what use are angles and faces? All this is necessary for those who would know the reason of the sentiments expressed by the hand. There are twenty-seven sorts of affirmation. We give nine of them with the six faces of the cube.

The Digital Face.

To place the hand, whether eccentric, concentric or normal, upon the upper face of the cube, is to hold, to protect, to control; it is to say: "I hold this under my protection."

To place the hand upon the external side-face of the cube, signifies to belong; it says: "All this belongs to me." It is the affirmation of the man who knows, who has had the thing in dispute under his own eyes, who has measured it, examined it in all its aspects. It is the affirmation of the connoisseur.

To apply the hand to the inner side of the face is to let go. Here is the sense of this affirmation: "You may say whatever you will, but I affirm in

spite of every observation, in spite of all objection;
I affirm whether or no."

The Back Face.

There are three ways of touching the front face of the cube with the hand.

A.—To touch it with the end of the fingers upward and the thumb inward, is to obtain: "I have obtained great benefits, I do not know how to express my gratitude." Or rather: "I keep the object for myself; I do not care to let it be seen." This is the mystic face. Or yet again: "I contemplate."

B.—To place the hand horizontally on the same face of the cube, is to restrain, or bound. "Go no farther, if you please; all this belongs to me."

C.—To place the hand upon the same anterior face of the cube, but with the extremities of the fingers vertically downward, means to retain. It says: "I reserve this for myself." Here, then, are three aspects for the anterior face of the cube.

The Palmar Face.

A.—To place the lower face of the cube in the hand, is to sustain. It is to say: "I will sustain you in misfortune."

B.—To apply as much as possible the palm upon the same posterior face of the cube, with the fingers downward, is to maintain: "I maintain what I have said."

C.—To apply the hand upon the same face with

the extremities of the fingers upward, is to contain, is to show the object—it is to disclose: “I affirm; you cannot doubt me; I open my heart to behold me!”

There are, then, nine affirmations, which are explained by a mere view of the cube and its faces.

The twelve edges of the cube give a double affirmation; the angles, a triple affirmation. Example for the edges: To place the hand on the back edge means: “I protect and I demonstrate.”

There are three movements or inflections of the hand which must be pointed out: to hover, to insinuate, to envelop.

The three rhythmic actions of the hand must not be passed over in silence: to incline, to fall, to be precipitated.

The aspects of the hands would be simply telegraphic movements, were it not for the inflection of the voice, and, above all, the expression of the eyes. The expressions of the hand correspond to the voice. The hands are the last thing demanded in a gesture; but they must not remain motionless, as (if they were stiff, for instance) they might say more than was necessary.

The hands are clasped in adoration, for it seems as if we held the thing we love, that we desire.

The rubbing of the hands denotes joy, or an eager thirst for action; in the absence of anything else to caress, we take the hand, we communicate our joy to it.

There is a difference between the caress and the rubbing of the hands.

In the caress, the hand extends eagerly, and passes lightly, undulatingly, for fear of harming. There is an elevation of the shoulders.

The hand is an additional expression of the face. The movement must begin with the face, the hand only completes and interprets the facial expression. The head and hand cannot act simultaneously to express the same sentiment. One could not say *no* with head and hands at the same time. The head commands and precedes the movement of the hand.

The eyes, and not the head, may be parallel with the hand and the other agents.

The hand with its palm upward may be caressing, if there is an elevation of the eyebrow; repellent with the eyebrow concentric.

The waving hand may have much sense, according to the expression of the face.

The eye is the essential agent, the hand is only the reverberatory agent; hence it must show less energy than the eye.

Of the Fingers.

Each finger has its separate function, but it is exclusive of the great expressions which constitute the accords of *nine*. These are interesting facts, but they do not spring naturally from the fountain of gesture. They are more intellectual than moral.

In a synthetic action all the fingers converge. A very energetic will is expressed by the clenched fist.

In dealing with a fact in detail, as we say: "Remark this well," all the fingers open to bid us concern ourselves only with the part in dispute. This is analysis; it is not moral, it is intellectual.

If we speak of condensation we close the hand. If we have to do with a granulated object, we test it with the thumb and index finger.

If it is carneous, we touch it with the thumb and middle finger.

If the object is fluid, delicate, impressionable, we express it by the third finger.

If it is pulverized, we touch it with the little finger.

We change the finger as the body is solid, humid, delicate, or powdery.

The orator who uses the fingers in gesticulation, gives proof of great delicacy of mind.

Of the Legs.

The legs have nine positions which we call base attitudes.

We shall give a detailed description, summing up in a chart of the criterion of the legs at the end of this section.

✓ *First Attitude.*—This consists in the equal balance of the body upon its two legs. It is that of a child posed upon its feet, neither of which extends farther than the other. This attitude is normal, and is the



sign of weakness, of respect; for respect is a sort

normal



of weakness for the person we address. It also characterizes infancy, decay.

Second Attitude.—In this attitude the strong leg is backward, the free one forward. This is the attitude of reflection, of concentration, of the strong man.

concentric



It indicates the absence of passions, or of concentrated passions. It has something of intelligence;

it is neither the position of the child nor of the uncultured man. It indicates calmness, strength, independence, which are signs of intelligence. It is the concentric state.

Third Attitude.—Here the strong leg is forward the free leg backward. This is the type of vehemence. It is the eccentric attitude.



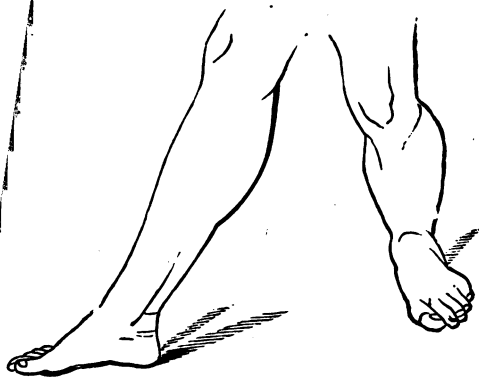
The orator who would appear passive, that is, as experiencing some emotion, or submitting to some action, must have a backward pose as in figure 2.

If, on the contrary, he would communicate to his audience the expression of his will or of his own thought, he must have a forward poise as in figure 3.

Fourth Attitude.—Here the strong leg is behind, as in the second attitude, but far more apart from the other and more inflected.

This is very nearly the attitude of the fencing

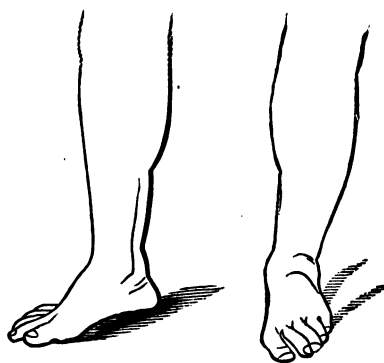
except the position of the foot, which is instead of being turned outward.



This is a sign of the weakness which follows emence.

Natural weakness is portrayed in figure 1; sudden weakness in figure 4.

Fifth Attitude.—This is necessitated by the inclination of the torso to one side or the other. It is

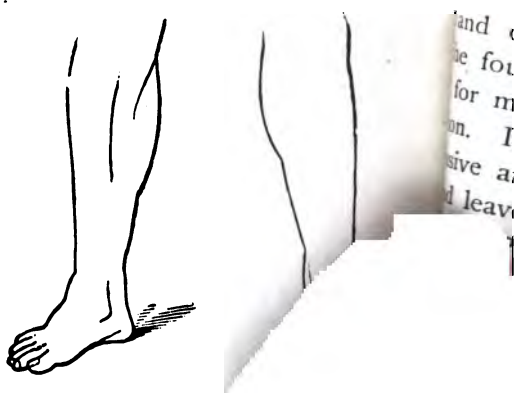


a third to one side. It is a passive attitude, preparatory to all oblique steps. It is passing or transitive, and ends all the angles formed by walking. It is in frequent use combined with the second.

Sixth Attitude.—This is one-third crossed. It is an attitude of great respect and ceremony, and effective only in the presence of princes.



Seventh Attitude.—This is the first position; the legs are farther apart. The free limb is t

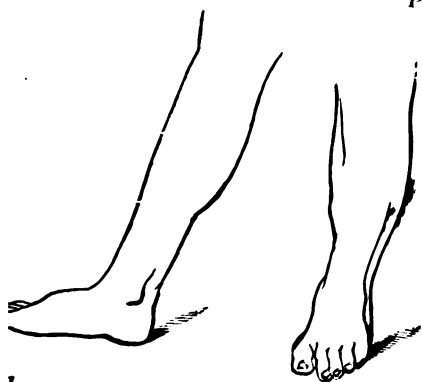


OF THE LEGS.

105

to one side; both limbs are strong. This denotes intoxication, the man overwhelmed with astonishment, familiarity, repose. It is a double fifth.

Eighth Attitude.—This is the second, with limbs ther apart. It is the alternative attitude. The ly faces one of the two legs. It is alternative the fact that it ends in the expression of two

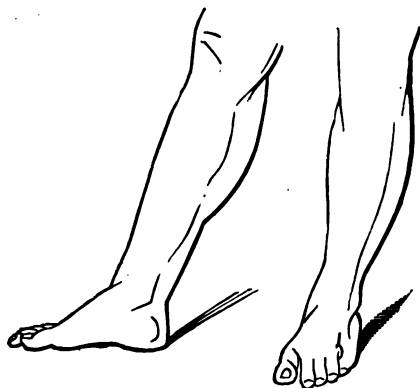


! Opposite sentiments; that the
fourth. It is a menace

It is
and
aves

h
h
h
h

equally rigid. The body in this attitude bends backward; it is the sign of distrust and scorn.



The legs have one aspect. If, in the second, the strong leg advances slowly to find the other, it is the tiger about to leap upon his prey; if, on the contrary, the free leg advances softly, the vengeance is retarded.

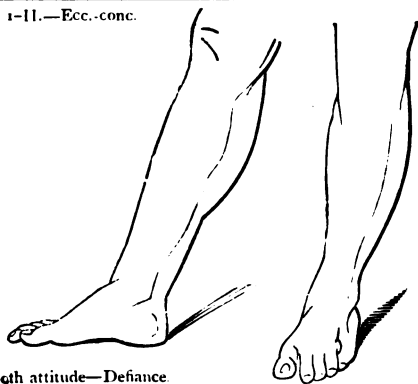
The menace made in figure 3, with inclination of the head and agitation of the index finger, is that of a valet who wishes to play some ill turn upon his master; for with the body bent and the arm advanced, there is no intelligence. But it is ill-suited to vengeance, because that attitude should be strong and solid, with the eye making the indication better than the finger.



SPECIES.

II

1-II.—Ecc.-conc.



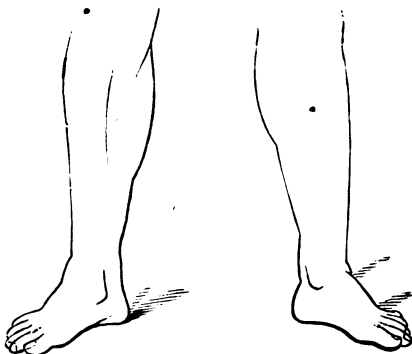
9th attitude—Defiance.

3-II.—Norm.-conc.

2d attitude.—Force.

III

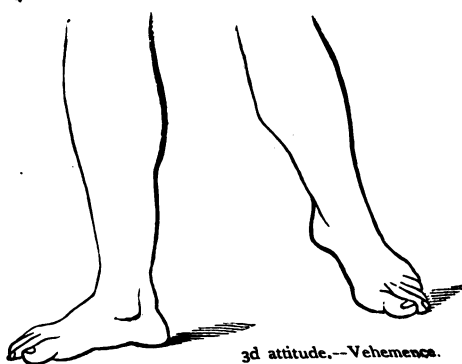
1-III.—Ecc.-norm.



7th attitude.—Intoxication.

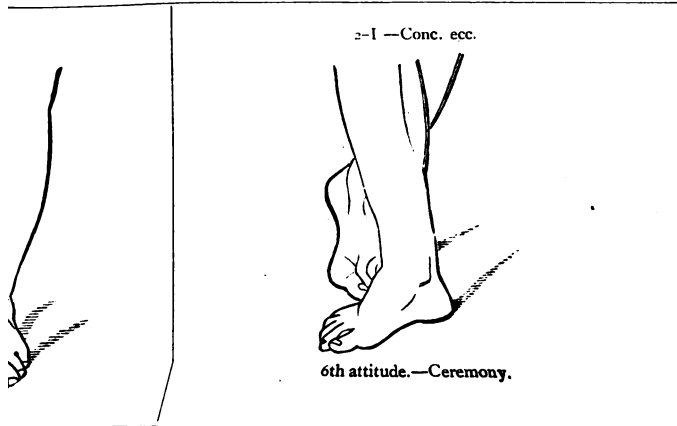
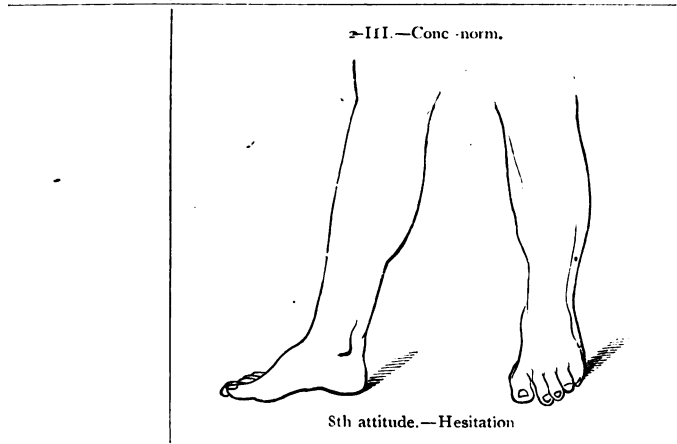
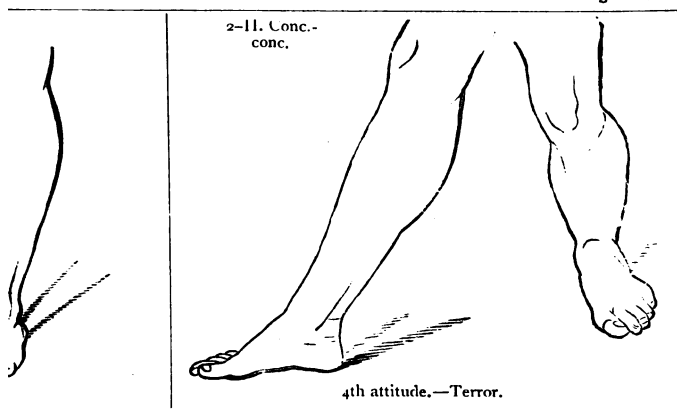
I

1-I.—Exc.-ecc.



3d attitude.—Vehemence.

GENUS.



CHAPTER VIII.

OF THE SEMEIOTIC, OR THE REASON OF GESTURE.

The Types which Characterize Gesture.

The semeiotic is the science of signs, and hence the science of the form of gesture. Its object is to give the reason for the forms of gesture according to the types that characterize it, the apparatus that modifies it, and the figures that represent it.

There are three sorts of types in man: constitutional or formal, fugitive or passional, and habitual.

The constitutional type is that which we have at birth.

The passional type is that which is reproduced under the sway of passion.

The habitual types are those which, frequently reproduced, come to modify even the bones of the man, and give him a particular constitution.

Habit is a second nature, in fact, a habitual movement fashions the material and physical being in such a manner as to create a type not inborn, and which is named habitual.

To recognize constitutional types, we study the movements of the body, and the profound action which the habit of these movements exercises upon the body; and, as the type produced by these movements is in perfect analogy with the formal,

constitutional types, we come through this analogy to infer constant phenomena from the passional form. Thus all the formal types are brought back to the passional types.

Passional types explain habitual types, and these last explain constitutional types. Thus, when we know the sum of movements possible to an organ, when we know the sense of it, we arrive at that semeiotic through which the reason of a form is perfectly given.

Of Gesture Relative to its Modifying Apparatus.

Every gesture places itself in relation with the subject and the object.

It is rare that a movement tending toward an object does not touch the double form. Thus, in saying that a thing is admirable, we start from a multitude of physical centres whose sense we are to determine. When this sense is known, understanding the point of departure, we understand still better that of arrival.

This division, which is not made at random, is reproduced in the subjoined diagram.

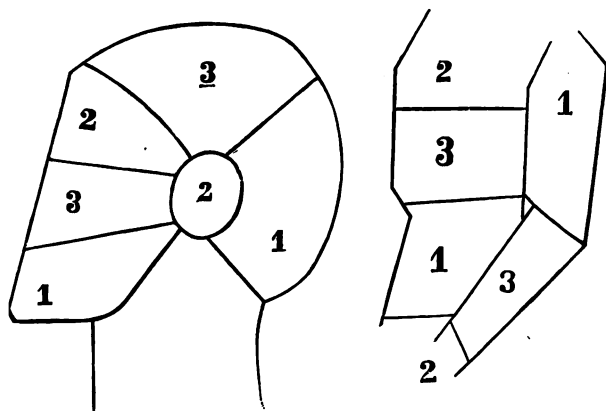
1 represents the vital expression; 2, the intellectual; 3, the moral. We divide the face into three zones: the genal,* buccal, and frontal.

The expression is physical, moral and intellectual.

In the posterior section of the head we have the

* From γένειον, the chin.

occipital, parietal and temporal zones. The life is in the occiput, the soul in the parietal zone, and the



mind holds the temporal region near the forehead as its inalienable domicile.

The chest is divided into the thoracic centre for the mind, into the epigastric for the soul, and into the abdominal for the life.

The arm is divided into three sections: the deltoid, brachial and carpal.

This division is a rational one. Let us suppose this exclamation: "It is admirable!" Some say it starting from the shoulder, others from the chest, others from the abdominal focus. These are three very distinct modes. There is more intelligence when the movement is from the thoracic centre. This concerns the honor, the dignity.

When the movement is from the epigastrium, it is

moral in a high degree. For example: "This beautiful! It is admirable! I know not why, this gives me pleasure!"

The movement from the abdomen indicates sensuality, good nature, and stupidity.

The movement is the same with the head. In emotion it proceeds from the chin; it is the lifting movement, it is instinct. That from the cheeks, indicates sentiments, the most noble affections.

Carrying the hand to the forehead indicates intelligence. Here we seek relief from embarrassment. In the other head movements we do not seek relief. The one is a mental, the others are purely physical efforts. In the latter case one becomes violent and would fain give blows with his fist.

An infinite number of movements proceed from these various seats.

We have now reached the semeiotic standpoint. That of these very clear plans, the very starting point of gesture.

The articular centres of the arms are called thermometers: the wrist, that of the organic physical life; the shoulder, that of the sensitive life; and the elbow, that of the relative life.

The thumb has much expression; drawn backward it is a symbol of death, drawn forward it is the sign of life. Where there is abundance of life, the thumb stands out from the hand. If a friend promises me a service with the thumb drawn inward, he deceives. If with the thumb in the normal state,

He is a submissive but not a devoted friend. He cannot be very much counted upon. If the thumb stands outward, we may rely upon his promise.

We still find life, soul and mind in each division of the body.

There are also a buccal, an occipital and an abdominal life.

The body of man, with all its active and attractive foci, with all its manifestations, may be considered an ellipse.

These well-indicated divisions may be stated in an analytic formula:

Attractive centres.	{	LIFE: Occipital.	}	{			
		MIND: Temporal.					
		SOUL: Parietal.					
		MIND: Frontal.	}		{		
		SOUL: Buccal.					
		LIFE: Genal.					
		MIND: Thoracic.	}			{	
		SOUL: Epigastric.					
		LIFE: Abdominal.					
		LIFE: Shoulders.	}				{
		SOUL: Elbows.					
		MIND: Wrists.					
LIFE: Thigh.	}	{					
SOUL: Knee.							
MIND: Foot.							

This is the proper place to fix the definition of each division by some familiar illustration.

Let us take an individual in a somewhat embarrassed situation. He is a gentleman who has been overcome by wine. We see him touching the tem-

poral bone, or the ear, as if to seek some expedient — the strategic mind is there.

Let us begin with the descending gamut, and the hand pass over all the divisions of the attract centres.

At the occiput: Here is an adventure! I have really had too strong a dose of them!

At the parietal bone: What a shame!

At the temporal bone: What will the people say of me?

At the forehead: Reason however tells me to pause.

At the buccal zone: How shall I dare reappear before those who have seen me in this state!

At the genal zone: But they did serve such good wine!

At the breast: Reason long ago advised temperance to me.

At the epigastrium: I have so many regrets every time I transgress!

At the abdomen: The devil! Gourmandism! I am a wretched creature!

The same illustrations may be reproduced in the rising scale.

When the parietals are touched, the idea and the sentiment are very elevated. As the foci rise, they become more exalted.

Let this be considered from another point of view. We shall reproduce gratitude by touching all the centres.

They have been centres of attraction, we shall render them points of departure.

"I thank you!" The more elevated the movements, the more nobility there is in the expression of the sentiment. The exaltation is proportional to the section indicated.

The posterior region is very interesting. There are three sorts of vertebræ: cervical, dorsal and lumbar.

This apparatus may first be considered as a lever. But taking the vertical column alone, we shall have twenty-four special and distinct keys whose action and tonality will be entirely specific. From these twenty-four vertebræ proceed the nervous plexi, all aiding a particular expression; so that the vertebral column forms the keys of the sympathetic human instrument.

If the finger is cut, there is a special emotion in one place of the vertebral column.

If the finger is crushed by the blow of a hammer, the emotion will affect a special vertebra.

The nose is one of the most complex and important agents.

There are here nine divisions to be studied. (See page 82.)

CHAPTER IX.

OF GESTURE IN RELATION TO THE FIGURES WHICH REPRESENT IT.

Gesture through its inflections may reproduce all the figures of geometry. We shall confine ourselves to a description of the primary and most usual imitative inflections.

These inflections comprise three sorts of movements affected by each gesture, which usually unite and constitute a synthetic form. These three movements agree with the three primary actions which characterize the manifestations of the soul, the mind and the life. These are direct, circular and oblique inflections.

The flexor movements are direct, the rotatory movements circular, the abductory movements oblique. The sum of these movements constitute nine co-essential terms, whose union forms the accord of nine.

There are rising, falling and medium inflections. Gesture does everything that the voice does in rising. Hence there is great affinity between the voice and the arms. Vocal inflection is like the gestures of the blind; in fact, with acquaintance, one may know the nature of the gesture from the sound of the voice.

We exalt people by a circle. We say that a thing is beautiful, noble, grand—making circles which grow higher and broader as the object is more elevated.

We choose the circle for exalting and caressing, because the circle is the most agreeable form to touch and to caress. For example, an ivory ball.

This form applies to all that is great.

For God there is no circle, there can be none. But we outline a portion of an immense circle, of which we can touch but one point. We indicate only the inner periphery of a circle it is impossible to finish, and then retrace our steps.

When the circle is made small, we make it with one, two, three or four fingers, with the hand, with the arm. If the circle is vast as can be made with the arms, it is homogeneous.

But a small circle made with the arm will express stupidity. Thus we say of a witty man: "This is a witty man," employing the fingers.

Stupidity wishing to simulate this, would make a broad movement.

Let us take the fable of *Captain Renard* as an example of this view of the circle.

I depict the cunning nature of this captain with my fingers. Without this he would not be a captain; but at most a corporal.

—"He went in company
With his friend He-Goat of the branching horns.
The one could see no farther than his nose;
The other was past master in deceit."

As they go along, the fox relates all his exploits to the goat, and the goat surprised, and wishing end of the recital, sees fit to make a gesture, as he says:

"I admire people full of sense like you."

In making the small circle, he employs not **only** the fingers, but the arm, the shoulder, the **whole** body. He is an imbecile. He wastes too **much** effort in making a small circle.

Let us take a situation from an opera. When Robert enters and sees Isabella, he says of her:

"This peaceful sleep, this lull of every sense,
Lends a yet sweeter charm to this young face."

The gesture is in the form of a geometric figure.

In another place, Robert says:

"Thy voice, proud beauty, few can understand."

Here a spheroidal and then a rectangular movement must be made. We close the door. "Her voice will be understood by me, alone." He might say: "Thy voice, proud beauty, will not be understood. It will be elevated for me, and not for others."

Every sentiment has its form, its plastic expression, and as its form is more or less elaborated, we may judge of the elevation of the speaker's thought. If we could stereotype gesture, we might say: "This one has the more elevated heart, that one the

elevated; this one in the matter, that one in spirit of his discourse."

All gestures may be very well delineated. An orator gesticulating before the public, resembles a painter who pencils outlines and designs upon a

his reproduction of the figures of gesture is called *Chorography*. We give in the subjoined table some types of gesture. These are a few flowers culled from a rich garden.

To express sensual grace the gesture takes the upward spheroidal form. The virtuous form should be upward.

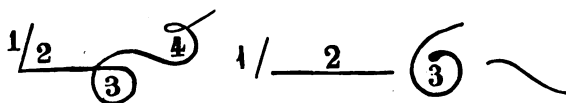
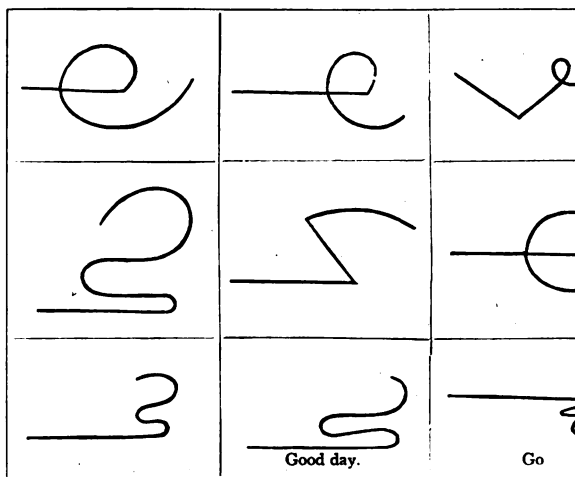
When we wish to express many attractive things, we use many spheroidal gestures.

That which is called the culminating point of the gesture must not be forgotten. This is a ring in the middle of the last stroke of the German letter *Q*, which is made by a quick, electric movement of the

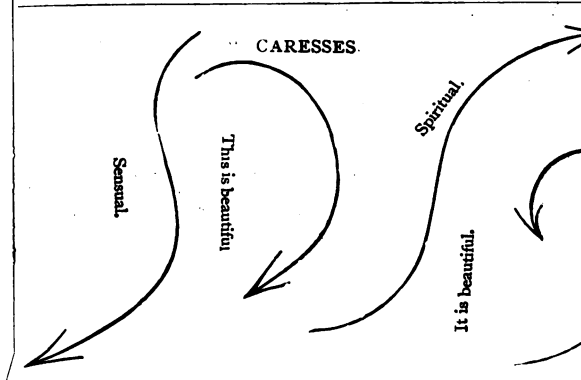
We refer the student to the close of the volume, to a model of exercises comprising a series of gestures which express the most eloquent sentiments of the human heart.

This exercise in gesture has two advantages: it contains all the interest of the most fascinating drama, and is the best means of gaining suppleness and accustoming ourselves to the laws of gesture.

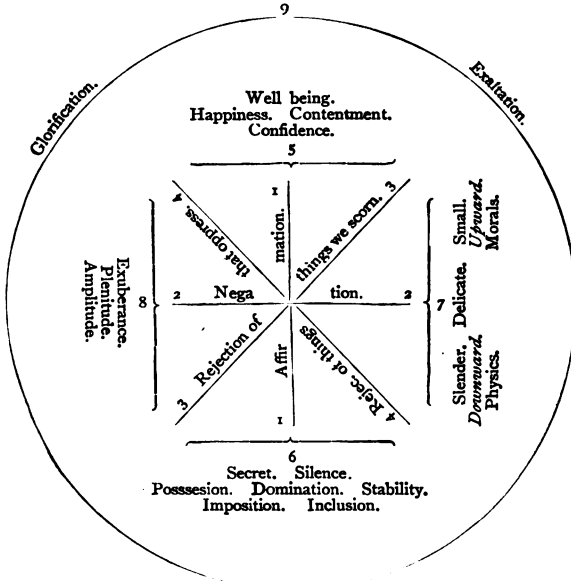
CRITERION OF CHOROGRAPHY.



No one will have so much glory, so much h



INFLECTIVE MEDALLION.



The vertical line 1 expresses affirmation. The horizontal line 2 expresses negation. The oblique line 3 rejects despicable things. The oblique line 4 rejects things which oppress us, of which we would be freed.

5. The quarter-circle, whose form recalls that of the hammock, expresses well-being, happiness, confidence.

6. The curvilinear eccentric quarter-circle expresses secrecy, silence, possession, domination, stability, imposition, inclusion.

7. The curvilinear outside quarter-circle expresses things slender, delicate (in two ways); the downward movement expresses moral and intellectual delicacy.

8. The outside quarter-circle expresses exuberance, plenitude, amplitude, generosity.

9. The circle which surrounds and embraces, characterizes glorification and exaltation.

7

PART THIRD.

ARTICULATE LANGUAGE.



PART THIRD.

CHAPTER I.

ORIGIN AND ORGANIC APPARATUS OF LANGUAGE.

Man reveals his life through more than four millions of inflections ere he can speak or gesticulate. When he begins to reason, to make abstractions, the vocal apparatus and gesture are insufficient; he must speak, he must give his thought an outside form so that it may be appreciated and transmitted through the senses. There are things which can be expressed neither by sound nor gesture. For instance, how shall we say at the same time of a plant: "It is beautiful, but it has no smell." Thought must then be revealed by conventional signs, which are articulation. Therefore, God has endowed man with the rich gift of speech.

Speech is the sense of the intelligence; sound the sense of the life, and gesture that of the heart.

Soul communicates with soul only through the senses. The senses are the condition of man as a pilgrim on this earth. Man is obliged to materialize

all: the sensations through the voice, the sentiments through gesture, the ideas through speech. The means of transmission are always material. This is why the church has sacraments, an exterior worship, chants, ceremonies. All its institutions arise from a principle eminently philosophical.

Speech is formed by three agents: the lips, the tongue and the soft-palate.

It is delightful to study the special rôle of these agents, the reason of their movements.

They have a series of gestures that may be perfectly understood. Thus language resembles the hand, having also its gesture.

CHAPTER II.

ELEMENTS OF ARTICULATE LANGUAGE.

Every language is composed of consonants and vowels. These consonants and vowels are gestures. The value of the consonant is the gesture of the thing expressed. But as gesture is always the expression of a moral fact, each consonant has the intrinsic character of a movement of the heart. It is easy to prove that the consonant is a gesture. For example, in articulating it, the tongue rises to the palate and makes the same movement as the arm when it would repel something.

The elements of all languages have the same meaning. The vowels correspond directly to the moral state.

There is diversity of language because the things we wish to express vary from difference in usage and difference of manner and climate. What we call a shoe, bears among northern people a name indicating that it protects the feet from the cold; among southern people it protects the feet from the heat. Elsewhere the shoe protects the feet against the roughness of the soil; and in yet other places, it exists only as a defensive object—a weapon.

These diverse interpretations require diverse signs. This does not prove the diversity of language, but

the diversity of the senses affected by the same object.

Things are perceived only after the fashion of the perceiver, and this is why the syllables vary among different peoples.

Nevertheless, there is but one language. We find everywhere these words: *I* an active personality, *me* a passive personality, and *mine* an awarding personality. In every language we find the subject, the verb and the adjective.

Every articulate language is composed of substantive, adjective and copulative ideas.

All arts are found in articulation. Sound is the articulation of the vocal apparatus; gesture the articulation of the dynamic apparatus; language the articulation of the buccal apparatus. Therefore, music, the plastic arts and speech have their origin and their perfection in articulation.

It is, then, of the utmost importance to understand thoroughly the elements of speech, which is at the same time a vocalization and a dynamic. Without this knowledge no oratorical art is possible.

Let us now hasten to take possession of the riches of speech.

CHAPTER III.

THE ORATORICAL VALUE OF SPEECH.

The privilege of speech may be considered under a double aspect, in itself and in its relations to the art of oratory.

1. *In Itself*.—Speech is the most wonderful gift of the Creator. Through speech man occupies the first rank in the scale of being. It is the language of the reason, and reason lifts man above every creature. Man through speech incarnates his mind to unite himself with his fellow-men, as the Son of God was incarnated to unite with human nature; like the Son of God who nourishes humanity with his body in the eucharist, so man makes his speech understood by multitudes who receive it entire, without division or diminution.

Eternal thanks to God for this ineffable gift, so great in itself, of such value in the art of oratory!

2. What is the oratorical value of speech? In oratorical art, speech plays a subordinate but indispensable rôle.

Let us examine separately the two members of this proposition.

A.—In the hierarchy of oratorical powers, speech comes only in the third order. In fact, the child

begins to utter cries and to gesticulate before he speaks.

The text is only a label. The sense lies not in speech, but in inflection and gesture. Nature indicates a movement, speech names the movement. Writing is a dead letter.

Speech is only the title of that which gesture announces; speech comes only to confirm what is already understood by the auditors.

We are moved in reading, not so much by what is said, as by the manner of reading. It is not what we hear that affects us, but that which we ourselves imagine.

An author cannot fully express his ideas in writing; hence the interpretation of the hearer is often false, because he does not know the writer.

It is remarkable, the way in which we refer everything to ourselves. We must needs create a semblance of it. We are affected by a discourse because we place the personage in a situation our fancy has created. Hence it happens that we may be wrong in our interpretation, and that the author might say, "This is not my meaning."

In hearing a symphony we at once imagine a scene, we give it an aspect; this is why it affects us.

A written discourse requires many illustrative epithets; in a spoken discourse, the adjectives may be replaced by gesture and inflection.

Imitation is the melody of the eye, inflection is the melody of the ear. All that strikes the eye

a sound ; this is why the sight of the stars produces an enchanting melody in our souls.

Hence in a discourse, speech is the letter, and it is inflection and gesture which give it life. Nevertheless :—

B.—The rôle of speech, although subordinate, is not only important, but necessary. In fact, human language, as we have said, is composed of inflection, gesture and speech.

Language would not be complete without speech. Speech has nothing to do with sentiment, it is true, but a discourse is not all sentiment ; there is a place for reason, for demonstration, and upon this ground gesture has nothing to do ; the entire work here falls back upon speech.

Speech is the crown of oratorical action ; it is this which gives the final elucidation, which justifies gesture. Gesture has depicted the object, the Being, and speech responds : *God*.

CHAPTER IV.

THE VALUE OF WORDS IN PHRASES.

Expression is very difficult. One may possess great knowledge and lack power to express it. Eloquence does not always accompany intellect. As a rule, poets do not know how to read what they have written. Hence we may estimate the importance of understanding the value of the different portions of a discourse. Let us now examine intellectual language in relation to intensity of ideas.

There are nine species of words, or nine species of ideas. The article need not be counted, since it is lacking in several languages. It is the accord of nine which composes the language, and which corresponds to the numbers. Every word has a determinate, mathematical value.

As many unities must be reckoned on the initial consonant as there are values in the word.

Thus the subject has less value than the attribute.

The attribute has a value of six degrees and represents six times the intensity of the subject. Why? Because God has willed that we should formulate our idea with mathematical intensities.

The value rests only upon the initial consonant

of the word. Words have only one expressive portion, that is, the initial consonant. It receives the whole value, and is the invariable part of the word. It is the root. Words are transformed in passing from language to language, and nevertheless retain their radical.

How shall we say that a flower is charming?

Do not demand of intensity of sound a value it does not possess. It suffices to await the articulation of the consonant.

The most normal phenomena remain true to mechanical laws. The mere articulation of the word expresses more than all the vocal and imitative effects that can be introduced.

Most speakers dwell upon the final word; this habit is absolutely opposed to the nature of heart movements. This school habit is hard to correct, and if Rachel became a great artiste, it was because she did not have this precedent.

The subject represents one degree; it is the weakest expression.

The verb represents two degrees; the attribute six. Let us illustrate the manner of passing from one to six as follows:

A rustic comes to visit you upon some sort of business. This man has a purpose. As you are a musician he is surprised by his first sight of a piano. He says to himself: "What is this? It is a singular object."

It is neither a table nor a cupboard. He now

perceives the ivory keys and other keys of **ebony**. What can this mean? He stands confounded before an instrument entirely new to him. If it were given to him, he would not know what to do with it; he might burn it. The piano interests him so much that he forgets the object of his visit.

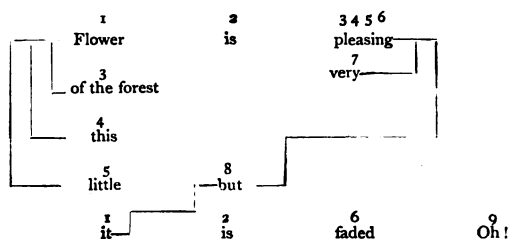
He sees you arrive. You occupy for him the place of the verb in relation to the object which interests him. He passes from this object to you. Although you are not the object which engrosses him, there is a progression in the interest, because he knows that through you he will learn what this piece of furniture is. "Tell me what this is!" he cries.

You strike the piano; it gives forth an accord. O heavens, how beautiful! He is greatly moved, he utters many expressions of delight, and now he would not burn the instrument.

Here is a progression. At first the piece of furniture interests him; then its owner still more; ~~at~~ last the attributes of the piano give it its entire value.

But why six degrees upon the last term? The value of a fact comes from its limitation; the knowledge of an idea also proceeds from its limitation. A fact in its general and vague expression, awakens but little interest. But as it descends from the genus to the species, from the species to the individual, it grows more interesting. It comes more within our capacity. We do not embrace the vast circle of a generic fact.

Let us take another proposition: "A flower is pleasing."



The word *flower* alone says nothing to the imagination. Is it a rose or a lily of the valley? The expression is too vague. When the idea of genus is modified by that of species, we are better satisfied.

Let us say: "The flower of the forest." This word *forest* conveys an idea to the mind. We can make our bouquet. We think of the lily of the valley, of the violet, the anemone, the periwinkle. This restriction gives value to the subject. *Forest* is more important than the verb which does not complete the idea, and less important than *pleasing*. Therefore we place 3 upon *forest*, and shall rank *pleasing* from 3 to 4, since it closes the assertion.

If we individualize by the word *this*, we augment the value by giving actuality to the word *flower*. *This* has more value than *the forest*, because it designates the subject. Hence *this* has four degrees.

As *pleasing* forms the very essence of our proposition, we are obliged to give it five degrees.

The idea is still somewhat vague. If I specify it

still further by saying *this little flower*, *little* has a higher value than all the other words.

What value shall we give this adjective? We have reached five, but have not yet fully expressed the idea which impresses us. *Little* must therefore have six degrees.

This is the sole law for all the languages of the world. There are no two ways of articulating the words of a discourse. When we learn a discourse by heart in order to deliver it, and take no account of the value of the terms, the divine law is reversed.

Now, if we could introduce an expression here which would at once enhance the value of the word *pleasing*, it would evidently be stronger than all the others. In fact, if the way in which a thing is pleasing can be expressed, it is evident that this manner of being pleasing will rise above the word itself.

We do not know the proportion in which the flower is pleasing. We will say that it is *very* pleasing. This adverb gives the word *pleasing* a new value. It is in turn modified. If we should say *immensely*, or use any other adverb of quantity, the value would remain the same. It would still be a modification. Thus, when we say of God that he is *good, immense, infinite*, there is always a limitation attached to the idea of God,—a limitation necessary to our nature. For God is not good in the way we understand goodness or greatness; but our finite minds need some expression for our idea.

We see the word *pleasing* modified in turn, and the term which modifies it, is higher than itself. *Very pleasing*,—what value shall we give it? We can give it no more than seven here.

A single word may obliterate the effect produced by all these expressions. A simple conjunction may be introduced which will entirely modify all we have taken pains to say. It is a *but*. *But* is an entire discourse. We no longer believe what has been said hitherto, but what follows this word. This conjunction has a value of eight degrees, a value possible to all conjunctions without exception. It sums up the changes indicated by subsequent expressions, and embraces them synthetically. It has, then, a very great oratorical value.

The Conjunction.

1. We refer here only to conjunctions in the elliptical sense. The conjunction is an ellipse, because it is the middle term between two members of the sentence which are the extremes; it recalls what has just been said, and indicates what is to come. Considered in itself, the word *and*, when elliptical, embraces what has just been said, and what is about to be said. All this is founded upon the principle that the means are equal to the extremes.

2. The copulative or enumerative conjunctions, have only two degrees. We see that a conjunction is not elliptical when, instead of uniting propositions, it unites only ideas of the same character.

3. Determinative conjunctions have only three degrees. For example: "It is necessary that *that* should work." *That* has only three degrees.

4. The values indicated can be changed only by additional values justified by gesture. Thus in the phrase: "This medley of glory and honor,"—the value of the word *medley* can and must be changed; but a gesture is necessary, for speech is only a feeble echo of gesture. Only gesture can justify a value other than that indicated in this demonstration. This value is purely grammatical, but the gesture may give it a superlative idea, which we call additional value. The value of consonants may vary in the pronunciation according to their valuation by the speakers.

More or less value is given to the degrees noted and to be noted, as there is more or less emotion in the speaker. This explains why a gesture, which expresses an emotion of the soul, justifies changing the grammatical value in the pronunciation of consonants.

5. Even aside from additional values, the gesture must always precede the articulation of the initial consonant. Otherwise to observe the degree would be supremely ridiculous. The speaker would resemble a skeleton, a statue. The law of values becomes vital only through gesture and inflection. Stripped of the poetry of gesture and inflection, the application of the law is monstrous.

To place six degrees upon *pleasing* without gesture, is abominable.

We now understand the spirit of gesture, which is *given* to man to justify values. It is for him to *decide* whether the proposition is true or not. If we *deprive* our discourse of gestures, no way is left to *prove* the truth of values. Thus gesture is prescribed *by* certain figures, and we shall now see from a proposition, how many gestures are needed, and to what *word* the gesture should be given.

The Conjunction Continued—Various Examples.

The degree of value given to the conjunction, may be represented by the figure 8.

Let us justify this valuation by citing these two lines of Racine:

“The wave comes on, it breaks, *and* vomits
 ’neath our eyes,
 Amid the floods of foam, a monster
 grim and dire.”

The ordinary reader would allow the conjunction *and* to pass unperceived, because the word is not sonorous, and we accord oratorical effects only to sonorous words. But the man who sees the meaning fully, and who adds *and*, has said the whole. The other words are important, but everything is implied in this conjunction.

Racine has not placed *and* here to disjoin, but to unite.

We give another example of the conjunction:

Augustus says to Cinna:

“Take a chair Cinna, *and* in all things heed
 Strictly the law that I lay down for thee.”

Let us suppress the isolation and silence of the conjunction, and there is no more color.

Augustus adds:

"Hold thy tongue captive, *and* if silence deep
To thy emotion do some violence"—

Suppress the silence and isolation of the conjunction *and*, and how poor is the expression!

In the fable of "The Wolf and the Dog:"

"Sire wolf would gladly have attacked and slain him, *but* it would have been necessary to give battle, *and* it was now almost morning."

The entire significance lies in the silence which follows the conjunctions.

We speak of a sympathetic conjunction, and also of one denoting surprise or admiration; but this conjunction differs from the interjection, only in this respect: it rests upon the propositions and unites terms. Like the interjection, it is of a synthetic and elliptic nature; it groups all the expressions it unites as interjectives. It is, then, from this point of view, exclamative.

In the fable of "The Wolf and the Lamb," the wolf says:

"This must be some one of your own race, *for* you would not think of sparing me, you shepherds *and* you dogs."

Here is an interjective conjunction. Suppress the complaint after *for*, and there is no more effect. The conjunction is the *soul* of the discourse.

In the exclamation in "Joseph Sold by his Brethren," we again find an interjective conjunction.

"Alas and
The ingrates who would sell me!"

Here the conjunction *and* yields little to the interjection *alas*. It has fully as much value.

the Interjection in Relation to its Degree of Value.

The interjection has 9 degrees; this is admirably fitted to the interjection, an elliptical term which comprises the three terms of a proposition. In naming up the value of a simple proposition, we have (a noteworthy thing) the figure 9. This gives an accord of 9. The subject 1, the verb 2, and 6 on the attribute, equal 9. Thus the equation is perfect.

Gesture is the rendering of the ellipse. Gesture the elliptical language given to man to express what speech is powerless to say.

We have spoken of additional figures. Each of these figures supposes a gesture. There is a gesture, an imitative expression wherever there is an additional figure. An ellipse in a word, such as is met with in the conjunction and the interjection, demands a gesture.

It is a neutral term which must be sustained by gesture and inflection. Gesture would be the inflection of the deaf, inflection the gesture of the blind. The orator should, in fact, address himself to the deaf as well as to the blind. Gesture and inflection

should supplement physical and mental infirmities, and God in truth has given man this double means of expression. There is also a triple expression, which is double in view of this same modification of speech. Let us suppose this proposition :

“ How much pain I suffer in hearing ! ”

According to the rules laid down, we have 3 upon pain, 6 upon suffer, and 6 again upon hearing. . . .

It is said that Talma brought out the intensity of his suffering by resting on the word *pain*. This was wrong. We should always seek the expression equivalent to that employed, to attain a certain value.

If, instead of the determinate conjunction *that*, we should have *how much* (*combien*), this would evidently be the important word. This word has an elliptical form. It evidently belongs to a preceding proposition. It means: “ I could not express all that I suffer.” Then 6 must be placed upon *how much* and not upon pain.

But the figure 6 here is a thermometer which indicates a degree of vitality; it does not express the degree of vitality; that is reserved for gesture. We need not ask what degree this can give; its office is to express — and this is a good deal — a value mechanical and material, but very significant. A reversion of values may constitute a falsehood. Stage actors are sometimes indefinitely comic in this way.

A Resumé of the Degrees of Value.

To crown this unprecedented study upon language, we give in a table, a resumé of the different degrees of value in the various parts of a discourse, relative to the initial consonant.

The object of the preposition	1
The verb to be and the prepositions	2
The direct or indirect regimen	3
The limiting (possessive and demonstrative) adjectives	4
The qualifying adjectives	5
The participles or substantives taken adjectively or attributively; that is to say, every word coming immediately after the verb, in fine, the attribute	6
The adverbs	7
Conjunctions, superlative ideas or additional figures	8
The interjection	9

The pronoun is either subject or complement, and therefore included in the rest. As for the article, it is not essential to a language; there is no article in Latin.

Thus the value of our ideas is expressed by figures. We have only to reckon on our fingers. We might beat time for the pronunciation of the consonants as for the notes of music. Let the pupil exercise his fingers, and attain that skill which allows the articulation of a radical consonant only after he

has marked with his finger the time corresponding to its figure. If difficulties present themselves at first, so much the better; he will only the more accurately distinguish the value of the words.

CHAPTER V.

FRENCH AND LATIN PROSODY.

French Prosody.

Prosody is the rhythmic pronunciation of syllables according to accent, respiration, and, above all, quantity.

In the Italian there are no two equal sounds; the quantity is never uniform. Italian is, therefore, the most musical of languages. Where we place one accent upon a vowel, the Italians place ten.

There is a euphonic law for every language; all idioms must have an accent. In every language there are intense sounds and subdued sounds; the Italians hold to this variety of alternate short and long sounds. Continuous beauty should be avoided. A beautiful tone must be introduced to relieve the others. Monotony in sounds as well as in pronunciation, must be guarded against. Harmony lies in opposition.

There is but one rule of quantity in French pronunciation. Here is the text of this law:

There are and can be only long initial or final vowels — whence we conclude:

1. Every final is long and every penultimate is final, since *e* mute is not pronounced.



2 The length of initial vowels depends upon the value of the initial consonants which they precede.

A word cannot contain two long vowels unless it begins with a vowel. In this case, the vowel of the preceding word is long, and prepares for the enunciation of the consonant according to its degree.

Every first consonant in a word is strong, as it constitutes the radical or invariable part of the word.

The force of this consonant is subordinate to the ruling degree of the idea it is called to decide. But every vowel which precedes this first consonant is long, since it serves as a preparation for it. But to what degree of length may this initial vowel be carried? The representative figure of the consonant will indicate it.

Usually, the first consonant of every word is radical. Still there might be other radical consonants in the same word. But the first would rise above the others.

The radical designates the substance of being, and the last consonant the manner.

The whole secret of expression lies in the time we delay the articulation of the initial consonant. This space arrests the attention and prevents our catching the sound at a disadvantage.

Latin Prosody.

1. The final of a word of several syllables is usually short.

2. In words of two syllables, the first is long. In

Latin words of two syllables, the first almost always contains the radical.

3. In words of three and more syllables, there is one long syllable: sometimes the first, sometimes another. We rest only upon this, all the others being counted more or less short.

In compound words no account need be made of prefixes. There are many compound words; and, consequently, it is often the last or next to the last consonant which is the radical.

The last consonant represents always, in variable words, quality, person, mode or time. The radical, on the contrary, represents the sum and substance.

4. Monosyllables are long, but they have, especially when they follow each other, particular rules, which result from the sense of the phrases, and from the mutual dependence of words.

CHAPTER VI.

METHOD.

Dictation Exercises.

A subject and text being given, notes may be written under the nine following heads:

1. Oratorical value of ideas.
2. The ellipse.
3. Vocal inflections.
4. Inflective affinities, or relation to the preceding inflections.
5. Gestures.
6. Imitative affinities.
7. The special rule for each gesture.
8. The law whence this rule proceeds.
9. Reflections upon the portrayal of person or character.

CHAPTER VII.

A SERIES OF GESTURES FOR EXERCISES.

Preliminary Reflections.

We know the words of Garrick :

"I do not confide in myself, not I, in that inspiration for which idle mediocrity waits."

Art, then, presents a solid basis to the artist, upon which he can rest and reproduce at will the history of the human heart as revealed by gesture.

This is true, and it is as an application of this truth that we are about to consider the series, which is an exposition of the passions that agitate man, an initiation into imitative language. It is a poem, and at the same time it lays down rules through whose study the self-possessed artist can regain the gesture which arises from sudden perturbation of the heart. It is a grammar which must be studied incessantly, in order to understand the origin and value of imitative expressions.

The development of the series is based upon the static, the semeiotic and the dynamic.

The static is the life of gesture ; it is the science of the equipoise of levers, it teaches the weight of the limbs and the extent of their development, in

order to maintain the equilibrium of the body. It
 criterion should be a sort of balance.

The semeiotic is the spirit and *rationale* of *ges-*
 ture. It is the science of signs.

The dynamic is the action of equiponderant *forces*
 through the static; it regulates the proportion of
 movements the soul would impress upon the *body*.
 The foundation and criterion of the dynamic, *is*
 the law of the pendulum.

The series proceeds, resting upon these three *pow-*
ers. The semeiotic has given the signs, it *becomes*
 æsthetic in applying them. The semeiotic *says*:
 "Such a gesture reveals such a passion;" and *ges-*
 ture replies: "To such a passion I will apply *such*
 a sign." And without awaiting the aid of an *inspi-*
*ra-*tion often hazardous, deceitful and uncertain, *it*
 moulds the body to its will, and forces it to *repro-*
 duce the passion the soul has conceived. The *se-*
 meiotic is a science, the æsthetic an act of genius.

The series divides its movements into periods *of*
 time, in accordance with the principle that the *more*
 time a movement has, the more its vitality and power;
 and so every articulation becomes the object of *a*
 time.

The articulations unfold successively and harmo-
 niously. Every articulation which has no action,
 must remain absolutely pendent, or become stiff.
 Grace is closely united to gesture; the manifold
 play of the articulations which constitutes strength,
 also constitutes grace. Grace subdues only because

sustained by strength, and because strength naturally subdues. Grace without strength is affectation.

Every vehement movement must affect the vertical position, because obliquity deprives the movement of force, by taking from it the possibility of showing the play of the articulations.

The demonstration of movement is in the head. The head is the primary agent of movement; the body is the medium agent, the arm the final agent.

Three agents in gesture are especially affected in characterizing the life, mind and soul. The thumb is the index-sign of life; the shoulder is the sign of passion and sentiment; the elbow is the sign of humility, pride, power, intelligence and sacrifice.

The first gesture of the series is the interpellation, the entrance upon the scene. The soul is scarce moved as yet, and still this is the most difficult of gestures, because the most complex. It must indicate the nature of the interpellation, its degree and the situation of the giver and receiver of the summons in regard to each other.

A study of the signs which distinguish these different shades will teach us the analysis of gesture.

Aside from simple interpellation, the series passes successively from gratitude, devotion, etc., to anger, menace and conflict, leaving the soul at the point where it is subdued and asks forgiveness.



The passional or fugitive type forms the constant subject of the study of this series.




THE SERIES OF GESTURES APPLIED TO THE SENTIMENTS OFTENEST EXPRESSED BY THE ORATOR.



FIRST GESTURE.



Interpellation.


Interpellation embraces five steps :

The first consists in elevating the shoulder  in token of affection. If the right shoulder, as  in figure 2 with the right leg weak.

The second step consists in a rotary movement  of the arm, its object being to present the epicondyle  (elbow-joint) to the interlocutor. For this reason  the epicondyle is called the eye of the arm.

The third stage consists in substituting the articulation of the wrist for the epicondyle. In making  the forward movement of the body, the epicondyle  must resume its natural place.


The fourth step consists in extending the hand  toward the speaker in such a way as to present to  him the extremities of the fingers.

The fifth step is formed by a rapid rotation of the  hand.

SECOND GESTURE.

Thanks—Affectionate and Ceremonious.

This gesture consists of six steps :

1. Consists in lifting the hand and lowering the head.
 2. Consists in raising the hand to the hip.
 3. The head inclines to one side, and the elbow
- 

at the same time rises to aid the hand in reaching the lips.

4. In this, the head resumes its normal position, while the elbow is lowered to bring back the hand to the same position.

5. In this, the hand passes from the horizontal to the vertical position, rounding toward the arm.

6. In this, the arm is developed, and then the hand.

THIRD GESTURE.

Attraction.

In this gesture there are three steps:

1. The hand turns toward the interlocutor with an appealing aspect.

2. The hand opens like a fan with the little finger tending toward the chest.

3. The elbow is turned outward, and the hand passes toward the breast.

FOURTH GESTURE.

Surprise and Assurance.

1. This consists in elevating the shoulders, opening the eyes and mouth and raising the eyebrow; the whole in token of surprise.

2. Raise the passive hand above the chin, making it turn around the wrist.

3. The hand still passive, is directed toward the person addressed, the elbow being pressed against the body.

4. The arm is gradually extended toward the person addressed, while the hand is given an opposite direction; that is, the palm of the hand is toward him.

FIFTH GESTURE.

Devotion.

This gesture embraces seven movements:

1. This consists in raising the passive hand to the level of the other hand, but in an inverse direction.
2. This consists in turning back the hand toward one's self.
3. This consists in drawing the elbows to the body, and placing the hands on the chest.
4. This is produced by taking a step backward, and turning a third to one side; during the execution of this step, the elbows are raised, and the head is lowered.
5. This consists in drawing the elbows near the body, and placing the hands above the shoulders.
6. This consists in developing the arms.
7. This consists in developing the hands.

SIXTH GESTURE.

Interrogative Surprise.

This surprise is expressed in two movements:

1. This is wholly facial.
2. This is made by advancing the hand and drawing the head backward.

SEVENTH GESTURE.

Reiterated Interrogation.

This gesture signifies: I do not understand, I cannot explain your conduct to me.

It embraces five steps:

1. This consists in placing both hands beneath the chin, and violently elevating the shoulders.
2. This consists in bringing the hands to the level of the chest, as if in search of something there.
3. This consists in extending both hands toward the interlocutor, as if to show him that they contain nothing.
4. This consists in extending one hand in the opposite direction, and letting the head and body follow the hand.
5. This consists in turning the head vehemently toward the interlocutor, and suddenly lowering the shoulders.

EIGHTH GESTURE.

Anger.

This gesture is made in three movements:

1. This consists in raising the arm.
2. This consists in catching hold of the sleeve.
3. This consists in carrying the clenched hand to the breast, and drawing back the other arm.

NINTH GESTURE.

Menace.

This gesture consists of a preparatory movement, which is made by lowering the hand while the

arm is outstretched toward the interlocutor, then the finger is extended, and the hand is outstretched menace.

The eye follows the finger as it would follow a pistol; this occasions a reversal of the head proportional to that of the hand.

TENTH GESTURE.

An Order for Leaving.

This is executed:

1. By turning around on the free limb.

2. By carrying the body with it.

3. By executing a one-fifth sideward movement—the right leg very weak. All these movements are made by retaining the gesture of the preceding menace. Then only the menacing hand is turned inward at the height of the eye, at the moment when it is about to pass the line occupied by the head; the elbow is raised to allow the hand a downward movement, which ends in an indication of departure. In this indication the hand is absolutely reversed, that is, it is in pronation. Then only does the head, which has hitherto been lowered, rise through the opposition of the extended arm.

ELEVENTH GESTURE.

Reiteration.

1. The whole body tends toward the hand which is posed above the head. The right leg passes from weak to strong.

2. The head is turned backward toward the interlocutor.
3. It rises.
4. The arm extends.
5. The hand in supination gives intimation of the order.

TWELFTH GESTURE.

Fright.

The right hand pendent. The left hand rises. Tremor.

The first movement is executed in one-third; the body gently passes into the fourth, and as the fifth is being accomplished, the arm is thrust forward as if to repel the new object of terror.

At this moment a metamorphose seems to take place, and the object which had occasioned the fright, seems to be transfigured and to become the subject of an affectionate impulse. The hands extend toward this object not to repel it, but to implore it to remain; it seems to become more and more ennobled, and to assume in the astonished eyes of the actor, a celestial form—it is an angel. Therefore the body recoils anew one-fourth; the hands fall back in token of acquiescence; then, while drawing near the body, they extend anew toward the angel (*here a third in token of affection and veneration*). Then a prayer is addressed to it, and again the arms extend toward it in entreaty. (*Here the orator falls upon his knees.*)

The series can be executed beginning with the right arm or the left, being careful to observe the initial and principal movement, with the arms at the side where the scene opened. This gives the same play of organs only in an inverse sense.

Important Remarks.

Should any student despair of becoming familiar with our method, we give him three pieces of advice, all easy of application :

1. Never speak without having first expressed what you would say by gesture. Gesture must always precede speech.

2. Avoid parallelism of gesture. The opposition of the agents is necessary to equilibrium, to harmony.

3. Retain the same gesture for the same sentiment. In saying the same thing the gesture should not be changed.

Should the student limit himself to the application of these three rules, he will not regret this study of the

PRACTICE OF THE ART OF ORATORY.

APPENDIX.

THE SYMBOLISM OF COLORS APPLIED TO THE ART OF ORATORY.

We close this book with an appendix which will serve for ornament. Before delivering up a suite of rooms, we are wont to embellish them with rich decorations. Architects usually color their plans. We also wish to give color to our criterion, by explaining the symbolism of colors.

GENUS.	SPECIES.		
	1	3	2
II Concentric.	1-II Ecc.-Conc. Violet-blue.	3-II Norm.-Conc. Green-blue.	2-II Conc.-Conc. Indigo.
Normal. III	1-III Ecc.-Norm. Red-yellow.	3-III Norm.-Norm. Yellow.	2-III Conc.-Norm. Green-yellow.
Eccentric. I	1-I Ecc.-Ecc. Red.	3-I Norm.-Ecc. Yellow-red.	2-I Conc.-Ecc. Violet-red.

In the literary world, color gives forms of speech consecrated by frequent usage. Thus we very often say: a florid style, a brilliant orator. This figurative language signifies that in order to shine, the orator must be adorned with the lustre of flowers. And as one flower excels others and pleases us by the beauty of its colors, so the orator must excel, and please by the brilliant shades of his diction. It is as impossible to give renown to a monotonous and colorless orator as to a faded, discolored flower. Would you give to the phenomena of your organism this beautiful corolla of the flower of your garden, throw your glance upon nature.

Nature speaks to the eye through an enchanting variety of colors, and these colors in turn teach man how he may himself speak to the eyes. The whole man might recognize himself under the smiling emblem of colors. Imagine him in whatever state you will, a color will give you the secret of his aspirations. And so it has been easy for us to show you the orator imaged in this colored chart, and we shall have no trouble in justifying our choice of colors.

Since man, as to his soul, presents himself in three states: the sensitive, intellectual and moral; and in his organism in the eccentric, concentric and normal states; *a priori*, you may conclude that nature has three colors to symbolize the three states, and experience will not contradict you.

In fact, red, yellow and blue are the primitive

Colors. All others are derived from these three elementary colors.

Why have we painted the column that corresponds to the life red? Because red is the color of blood, and the life is in the blood. But life is the fountain of strength and power. Hence red is the proper symbol of strength and power in God, in man and in the demon.

Why blue in the column of the concentric state, the mind? Because blue, from its transparency, is most soothing to our eyes.

Why yellow in the column of the soul? Because yellow has the color of flame; it is the true symbol of a soul set on fire by love. Yellow is, then, the emblem of pure love and of impure flames.

Why not use white in our chart? Because white is incandescence in the highest degree. We say of iron that it is at a red or a white heat. But in this world it is rare to see a heart at a white heat. Earthly thermometers do not mark this degree of heat.

It cannot be denied that red, yellow and blue are the three elementary colors, whose union gives birth to all the varieties that delight our eyes. We have proof of this in one of nature's most beautiful phenomena—the rainbow.

The rainbow is composed of seven colors. Here we distinguish the red, yellow and blue in all their purity; then from the fusion of these three primary colors, we have violet, orange, green and indigo.

This is the order in which the seven colors of the rainbow appear to us :

Violet (*red*), orange (*yellow*), green (*blue*), indigo. Orange is composed of yellow and red. Yellow mixed with blue, produces green. Blue when saturated, becomes indigo. Upon closer investigation, we may easily find the nine shades which correspond perfectly to the nine operations of our faculties, and to the nine functions of angelic minds.

By complicating and blending the mixture of these colors, we shall have all the tints that make nature so delightful a paradise.

The seven notes of music sound in accord with the seven colors of the rainbow. There is a brotherhood between the seven notes and the seven colors.

The voice-apparatus, with that of speech and gesture, is for the orator a pallet like that upon which the painter prepares and blends those colors which, under the brush of a Raphael, would at once glow forth in a masterpiece.

Delsarte's criterion is true ; still more, it is beautiful, especially so with its brilliant adornment of the colors of the rainbow.

We verify our judgment by an explanation of the colored chart.

As may be seen, this chart is an exact reproduction of the criterion explained at the beginning of this book, only we have adorned it with colors analogous to the different states of the soul that art is called upon to reproduce.

Beginning with the three transverse columns corresponding to the *genus*, we have painted the lower column red, the middle column yellow, and the upper one blue. These are the three colors that symbolize the life, soul and mind, as well as the genera.

Passing to the vertical columns which correspond to species, we have painted the first column red, the second yellow, and the third blue, passing from left to right. The blending of these colors produces the variety of shades we might have in this representation.

Blue added to blue gives indigo ; blue with yellow gives a deep green ; with red, violet. Yellow passed over to the middle column, gives bright green upon blue ; pure yellow, when passed upon yellow, and orange upon red.

Thus pure red will be the expression of the sensitive state or the life. Orange will render soul from life, and violet will be the symbol of mind from life.

Applying this process of examination to the two other columns, we shall know by one symbolic color, what the soul wishes at the present hour, and these same colors will, besides, serve to regulate the attitude of our organs.

Honor and thanks to the genius which gives us this criterion, where is reflected the harmony of all worlds !

EPILOGUE.

this rational grammar of the art of oratory, I given the rules of all the fine arts. All arts the same principle, the same means and the end. They are akin, they interpenetrate, they ally aid and complete each other. They have common scope and aim. Thus, music needs speech gesture. Painting and sculpture derive their from the beauty of attitudes. There is no piece outside the rules here laid down.

is not enough to know the rules of the art of oratory. He who would become an orator, must make them his own. Even this is not enough for free movement of the agents which reveal the soul and the life. The method must be familiar as to seem a second nature. Woe to the orator if calculation and artifice be divined in his speech! How shun this quicksand? By labor and discipline. The instruments and the manner of using them are in your hands, student of oratory. Set to your work. Practice gymnastics, but let them be gymnastics in the service of the soul, in the serv-

ice of noble thoughts and generous sentiments —
divine gymnastics for the service of God.

Renew your nature. Lay aside the swaddling
bands of your imperfections, conform your lives to
the highest ideals of uprightness and truth. Exercise
your voice, your articulation and your gestures. You
need be, like Demosthenes, place pebbles in your
mouth; repair like that great orator to the sea-shore,
brave the fury of the billows, accustom yourself to
the tumult and roar of assemblies. Do not fear the
fracture or dislocation of your limbs as you seek to
render them supple, to fashion them after the model,
the type you have before your eyes. *Labor omnia
vincit.*

In any event, be persevering. Novitiate and apprenticeship in any profession, are difficult. In
every state the bitterness of trial is to be expected.
To arrive at initiation has its joys, to arrive at perfection
is a joy supreme. Beneath the rind of the
mechanism, this play of organs, dwells a vivifying
spirit. Beneath these tangible forms of art, the
Divine lies hidden, and will be revealed. And the
soul that has once known the Divine, feels pain no
longer, but is overwhelmed with joy.

Art is the richest gift of heaven to earth. The
true artist does not grow old; he is never too old
to feel the charm of divine beauty. The more a
soul has been deceived, the more it has been
chastened by suffering, the more susceptible it is to
the benefits of art. This is why music soothes our

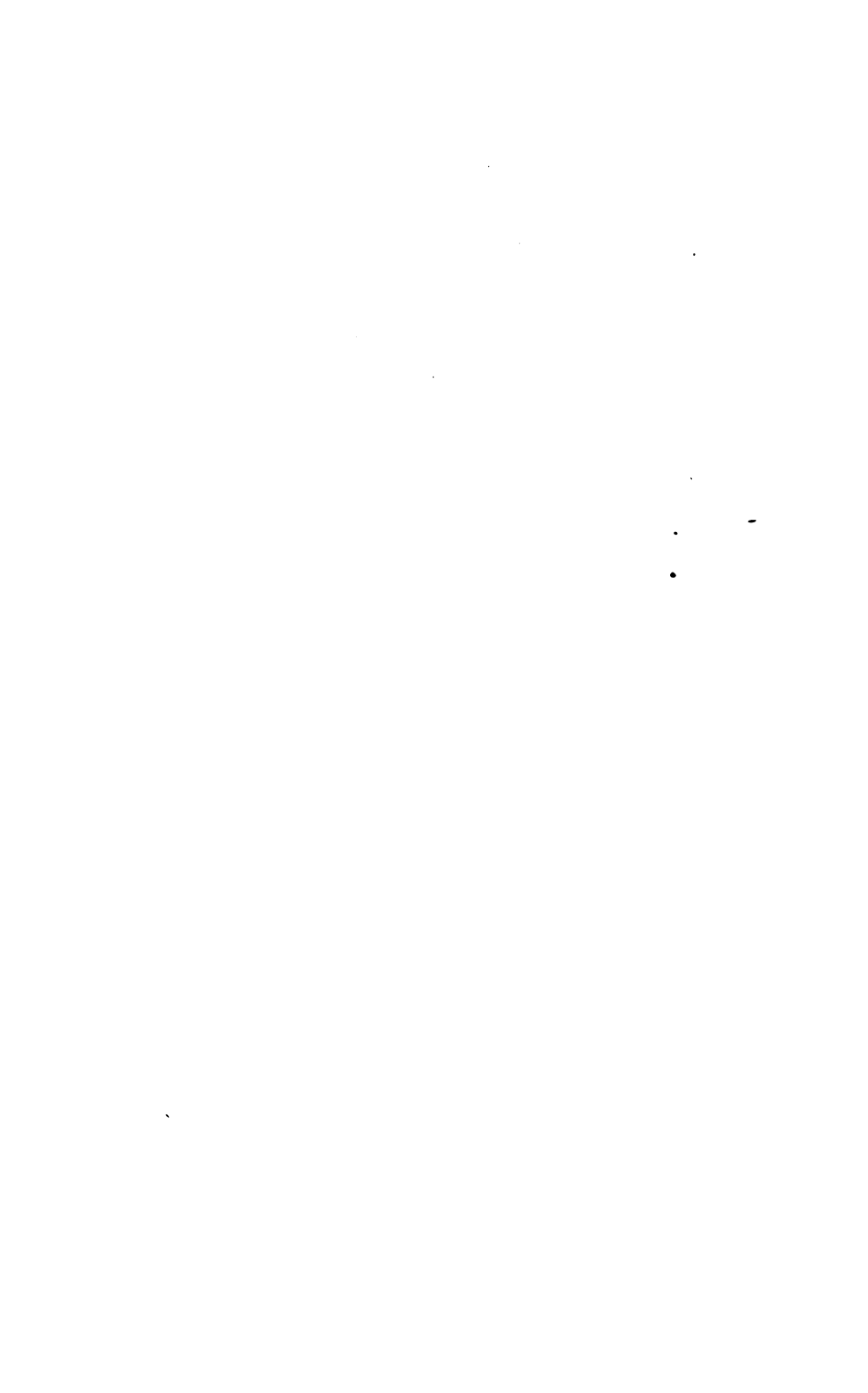
It grows and doubles our joys. Song is the treasure
of the poor.

Return, then, with renewed enthusiasm to your
work! The end is worth the pains. The human
organism is a marvelous instrument which God has
given for our use. It is a harmonious lyre, with
nine chords, each rendering various sounds. These
three chords for the voice, and three for both
gesture and speech, have their thousand resonances
at the service of the life, the soul and the mind.
As these chords vibrate beneath your fingers, they
will give voice to the emotions of the life, to the
jubilations of the heart and the raptures of the
mind. This delightful concert will lend enchant-
ment to your passing years, throwing around them
all the attractions of the Good, the True, and the
Beautiful.

We may well salute the three Graces and the
nine Muses as gracious emblems, but it is far
better to discern in art, the reflected image of the
triple celestial hierarchy with its nine angel cho-
ruses.

Honor, then, to the fine arts! Glory to eloquence!
Praise to the good man who knows how to speak
well! Blessed be the great orator! Like our
tutelary angel, he will show us the path that con-
ducts or leads back to God.

12 + 2
1 + 3



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PART FOURTH.

ATTRIBUTES OF REASON.



INTRODUCTION.

To the Editor of "The Voice":

AN intense interest is felt by a considerable class of persons in the teachings of François Delsarte, the unparalleled master of the science and art of expression. But nearly all that is before the public consists of his empirical methods as inadequately reported by others. He died suddenly and prematurely without having, in any finished form, committed his theoretical insights to paper. I have the pleasure, herewith, of submitting to your readers the beginning of a treatise by him on "The Attributes of Reason." It was his last composition, and was left a mere fragment, at his death. It is translated directly from his own manuscript. It furnishes a better specimen, perhaps, than is yet available elsewhere of his acuteness, depth and originality as a thinker. While it may be too difficult for some of the subscribers to THE VOICE, there are others, I am sure, who will read it with edification and gratitude.

WILLIAM R. ALGER.

BOSTON, November 6, 1883.



THE ATTRIBUTES OF REASON.

BY FRANÇOIS DELSARTE.

THE HUMAN REASON, that haughty faculty, deified in our age by a myriad of perverse and commonplace minds known under the derisive and doubly vain title of freethinkers, is but blind, despite its high opinion of its own insight. Yes, and we affirm by certain intuition that man's reason is not and cannot be otherwise than blind, aside from the revealing principle which only enlightens it in proportion to its subordination; for, abandoned to itself, reason can only err and must fatally fall into an abyss of illusions.

The melancholy age in which we live but too often offers us an example of the lamentable mistakes into which we are hurried by misguided reason, which, yielding to a criminal presumption, deserts without remorse the principle super-abounding in *life, light and glory*.

To understand such an anomaly, to explain how reason, which constitutes one of the highest attri-

butes of man, is so far subject to error, it is essential to have a thorough apprehension of the complexity of its nature. What, then, is the real nature of the reason so little studied and so illy known by those very men who raise altars in its honor? Let us try to produce a clear demonstration. And let us first say that reason does not constitute a primary principle in man; for a primary *principle* could never mistake its object. Neither is it a primary *faculty*; it is only the form or the manner of being of such a faculty, and thus cannot be a light in itself. The rays by which it shines are external to it in the sense that it receives them from the principle which governs and fertilizes it. Still, let us say that, although neither a principle nor a faculty, reason is none the less, with conscience, of which it forms the base, the noblest power of man; for this power God created free; free from subjection to the principle that enlightens it; free, too, to escape from it. Yet every power necessarily recognizes a guiding principle to whose service it needs must bow; but to reason alone it is granted to avoid the law which imperiously rules the relations of the harmonious subordination of principiant faculties to their principles. Hence the error or possible blindness of reason; hence also its incomparable grandeur, which lies solely in its free and spontaneous subordination. These principles established, let us go still farther, and penetrate deeper into the mysterious genius of reason.

St. Thomas, in whom shone the most perfect reason of which humanity can boast, was pre-eminently authorized to define reason. He did it in terms at once so simple, so precise, and of such exquisite clarity, that we may venture to think that reason itself could not have better rendered the terms of its own entity.

This definition, let no one fail to see, contains in its extreme brevity more substance than would fill a voluminous treatise. This, then, is his definition:

Reason is the discursive form of the intellect.

Now by this St. Thomas plainly establishes that reason, distinct from the intellect, with which we must beware of confounding it, proceeds from it as effect proceeds from cause. Therefore, intellect surpasses reason as its principiant and guiding faculty; and reason only figures in the intelligential sphere, despite the important part it plays in virtue of its adjunctive or supplementing power.

But what is the purpose of this adjunction? Here, in reply to this grave and important question, let us refer to what the same scholar says elsewhere. "Reason arises," he says, "from the failure of intellect." Certainly this is a luminous, and doubtless a very unexpected proposition. From it we learn, on the one hand, that the intellect is liable to defects and consequently to weaknesses; on the other hand, it seems established that the adjunctive power comes to aid the faculty which governs it,

since here the subjected is born of the failure of the subjector.

Let us explain this fresh anomaly. We have in the first place declared the preceding proposition luminous in spite of the obscurity into which we are plunged by the consequences which we have derived from it; but, patience! We are already aware that it is from the very obscurity of things that the brightest light sometimes bursts upon contemplative eyes; and since faith is the next principle to knowledge, let us have faith at least in the trustworthiness of him who addresses us, especially as he has given us repeated, unequivocal tokens of sound and upright reason. Let us, then, have no doubt that the preceding proposition contains a precious precept; and very certainly light will soon dawn on our mind.

This settled, and for the better understanding of the meaning attached to this proposition, let us call to our aid the powers of analogy.

If reason arises from the failure of intellect it is doubtless to rectify the valuations of the ego. Now the *compass*, which is in itself very inferior to the hand which fashions it and appropriates it to its own use, nevertheless implies a defect in that hand which directs it. So there is between the eye and the telescope, which comes to its aid, all the distance that divides the faculty from the instrument which it governs. Still the telescope joined to the eye communicates to it a great power of vision; but the

instrument arises from the failure of the eye, which is nevertheless infinitely superior to it; for it is the eye which sees, and not the telescope.

It is thus that we must understand the relations of reason and intellect. Let us say, then, that the reason is to the intellect exactly what the telescope is to the eye. This established, we can formulate the following definition as well founded.

The intellect is the spiritual eye whose mysterious telescope reason forms, or: reason is a necessary appendage of mental optics, or again: reason is the glass used by the eye of a defective intellect.

But this is not all. St. Thomas provides us still elsewhere with the means of making our analogy more striking. He says, indeed: reason is given us to make clear that which is not evident. Is not this, as it were, the seal of truth applied to our demonstration? Thus the eye uses the telescope absolutely as the intellect employs the reason, to make clear that which is not evident.

Of course it is plain that if the sight and the intellect answered perfectly to their object, they could do without this adjunct which betrays their imperfection. The intellect would thenceforth have no more need of reason than the eye of glasses.

This explains the fact, so important to consider, that the clearer the mental vision is the less one reasons. The angels do not reason; they see clearly what is troubled and confused by our mind. No one reasons in heaven, there is no logician there, no

——. Intelligence is immortal, but reason, which serves it here below, will fade away in eternity with the senses which like it do but form the conditions of time.

Divine reason alone will endure because it has nothing accidental, and it is substantially united to the eternal word. It is that reason toward which all blest intelligences will finally gravitate. Hence, we see that what already partakes of the celestial life repels reasoning as a cause of imperfection or infirmity. It is thus, by its exclusion of reasons, that the Gospel supremely proves its celestial origin. It is, indeed, a thing well worth remark, especially worthy of our admiration, that there is not to be found, in the four Gospels, a single piece of reasoning, any more than there is an interjection to be found.

Let us add that faith does not reason: which does not mean, as so many misbelievers feign, that faith is fulfilled by blindness or ignorance of the objects of its veneration. Quite the contrary. Faith dispenses with reason because of the perfection of its sight. It is, finally, because it is superior to reason and sees things from a higher plane. This is what so many short-sighted people cannot see; and, to return to our analogy, it seems to them able to see nothing save through the glasses of reason. It seems to them, I say, that any man who does not wear glasses must see crooked. Keep your glasses, my good souls! They suit short limits of sight. But

we, who, thank God, have sound sight, are only troubled and clouded by them.

It is thus that reason, which is given us to make clear what is not evident, frequently obscures even the very evidence itself. We might confirm this declaration by a thousand examples. To cite but one, let us point out how plainly the spectacle of the universe of thought and the idea of a Divine Creator prove that no glasses are required to contemplate God in His works. Well! scientists have felt obliged to direct theirs upon these simple notions, and have thus, *i. e.*, by force of reasoning, succeeded in confusing out of all recognition a question sparkling with evidence, so much so that they will fall into such a state of blindness that they can no longer see in this world any trace of the Supreme Intelligence which is yet manifested with glory in the least of His creatures. Consequently, they will bluntly deny the existence of God; but as they still must needs admit a creative cause, they have to that end invented *moving atoms* and have made from these strange corpuscles something so perfectly invisible that they can spare themselves the trouble of providing public curiosity with a living proof of their theory.

The scientist is born perverted, as was said of the Frenchman who created the vaudeville; and men, too strong-minded and above all too full of reason to give any credence to the mysteries taught by the church, have displayed a blind faith in respect

to *moving atoms*. They think thus to set themselves free from what they call the prejudices of their fathers. They find no difficulty in attributing to invisible corpuscles both the plan and the execution of the beings who people the universe.

This is the fine conception attributed to what is called a higher reason—a conception before which bow legions of strong minds. To such a degree of degradation can reason drag man down.

It is, therefore, dangerous to consult the reason in any case where evidence is likely to be called into play. But, before proceeding farther in the course of our demonstrations, a question presents itself. It may be asked what we think of another kind of reason—*pure reason*; for it appears that in the opinion of certain philosophers pure reason does exist. I do not know where they authenticated and studied this species of reason. For myself I confess in all humility that not only have I never seen a pure reason, but it has never even been possible for me to raise my mind to the point of comprehending the signification of pure reason. I greatly fear that some nonsense lurks within the phrase, such transcendental nonsense as belongs to ideological philosophers alone. I know not why, but these gentlemen's pure reason always gives me the sensation of a strong blast of *moving atoms*. In fact, it is not clear; but why require clarity of philosophers and ideologists?

But let us leave these senseless words and pursue the course of our demonstrations.

What we have said of reason is quite sufficient to prevent its confusion with the faculty whose discursive form it is. But this is not enough. We must, by still more delicate distinctions, make any confusion between these two terms impossible.

Reason, although essentially allied to intelligence, is not, like it, primordial in man. Thus God created man intelligent, and consequently susceptible of reason; but we do not see the word reason brought into play in Genesis, because it merely expresses a derivation from the mind or intellect. Reason, therefore, is secondary and posterior in the genetic order. But here to the support of this assertion we have a striking and undeniable proof; namely, that the infant is born intelligent but not reasonable. Intellect proceeds directly from *that true light which shines in every man on his entrance into the world*, while reason is merely the fruit of experience. A proof of the superiority of intelligence to reason is seen in the fact that it partakes of the immutable, and is not like the latter, liable to progress.

Thus the child is seen to be as intelligent as an adult man can be. Let us rather say that it is in the child especially that intelligence displays its brightest rays. Yet he is not furnished with reason. And why not? Because he has no experience. Reason, therefore, is an acquired power, whose light is borrowed from experience or tradition.

Reason is proportional to the experience acquired.

Practical reason or rationality is the ration or portion of experience allotted to each person.

Reason is to the mental vision exactly what the eye is to optical vision, and just as the eye borrows its visual action from external light, so reason borrows its power of clear and correct vision from traditional experience. The similarity is absolute.

Suppress light, and vision ceases to be possible. Suppress revelation from intellectual objects, and reason is thenceforth blind.

Between reason and intelligence, although there be inclusion and co-essentiality in these terms, there is a great difference in the mode of cognizance; for, as St. Augustine says, intelligence is shown by simple perception, and reason by the discursive process. Thus, while intelligence acts simply, as in knowing an intelligible truth by the light of its own intuition, reason goes toward its end progressively, from one thing known to another not yet known.

The latter, as St. Thomas says, implies an imperfection. The former, on the contrary, besseems a perfect being. It is, therefore, evident, adds the same profound thinker, that reasoning bears the same relation to knowledge that motion does to repose, or as acquisition to possession. The one is of an imperfect nature, and the other of a perfect nature. Boëthius compares the intellect to eternity; reason, to time.

Yet human reason, according to the principle which illuminates it, offers three degrees of elevation

which we will distinguish, for readier comprehension, by three special terms, namely: first, tradition or the experience of another; second, personal experience; third, the reason of things.

Trained by tradition, reason is called *common sense*. Trained by personal experience to the knowledge of principles, reason is called *science*. Trained by the contemplation of principles to the perfection of the intellect, reason is called *wisdom*.

What we call practical reason is based upon the authority of tradition and the lessons of other people's experience in regard to the customary and moral matters of life.

Speculative or discursive reason judges by the criterion of its own experience; thereby inferring consequences more or less in conformity with traditional teachings, and arriving by the logical order of its deductions and in virtue of the principles which it accepts and which it applies to its discoveries, at what we call science.

Transcendental reason pursues, in the effects which it examines, the investigation of their cause, and rises thence to the very reason of things. Wherefore it silences reasoning, enters into a silent and persistent course of observation, consults the facts, examines, studies and questions the principles whence it sees them to be deduced; and, without yielding to the obscurity in which these principles are enveloped, pierces that obscurity by the penetrative force of unremitting attention. Inspired by

the standard of faith, it knows that the spirit of *God* exists at the root of these mysteries. It *clings* thereto, unites itself thereto by contemplation, and finally draws from this union its *strength*, its *light* and its *joy*.

Such is the course of wisdom, and such are the inestimable advantages of faith to reason. It is *in* fact by faith that reason is aggrandized and elevated to the height of the intellect whence it draws its certitude.

Reason believes because it desires to understand, and because it knows that faith is the next principle to knowledge.

Thus the grandeur of reason is proportioned to its humility; proportioned, I would say, to the efforts which it multiplies to forget itself when the truth addresses it. But such is not the method of procedure of "strong minds." They have a horror of the mysteries toward which they are still urged by correct instincts. The fact is, let us say it boldly, they fear lest they find God there.

In these misguided spirits there is so much presumption, self-conceit, self-love. that they are, in the nullity of their lofty pride, a worship unto themselves, an idolatry of their own reason. They have deified it,—that poor, frail reason; and this, while mutilating it, while proclaiming it independent and free from all law, from all principle, from every thing definite.

To what excess of imbecility, then, have we not

seen these freethinkers fall, these apostles of independent reason, who on principle boast that they have no faith and no law ! Thence comes the scorn which afflicts these unbelievers for all who believe and hope here below ; thence, their systematic ignorance of fundamental questions ; thence, the incurable blindness in which they bask ; thence, finally, the inconsistencies and contradictions which make them a spectacle humiliating to the human mind.

But agnostic man labors in vain. He cannot escape the mysteries which surround him on every hand, like a gulf in which reason is inevitably lost so soon as it ceases to seek the light.

Man stumbles at every turn against the efforts of a stronger reason than his own,—the Supreme Reason before which, nilly nilly, his must bow and confess the insanity of its judgments.

Logic is not, to reason, a sure guide ; and even where it feels its foothold most strong, it sometimes trips, to the disgrace of the good opinion it had of its own infallibility.

Let us show by a simple example to what rebuffs our reason is exposed when counting on the support of its logic, face to face with the reason of facts.

Undoubtedly it is logical and perfectly in conformity with reason, to say that *one* and *one* make *two*. No doubt seems possible on that point. Well, this elementary truth, the most undeniable in the eyes of all men which can be produced, does not, despite the assurances which seem to uphold it, constitute

an impregnable axiom; for there are cases when *one* and *one* do not make *two*! Certainly such a proposition seems scarcely reasonable, for its admission would entail the reversal of what are called the sound notions of logic! But what will the logician say if I affirm that in a certain case, *one* and *one* make but *one-half*? Would he even take the trouble to refute me? No, he would laugh in my face; he would not listen to me; he would tax me with absurdity and insanity, preferring thus to lose a chance of instruction rather than confess the impotence of his logic.

There is the evil, and it is generally in this way that ignorance is perpetuated. But let us return to the fact which we desire to prove, contrary to logic and the pretensions of ordinary reason.

Now, it is logical and perfectly in conformity with reason to say that two musical instruments make more noise than one; and that thus two double basses, for example, tuned in unison and placed side by side, produce one sound of a double intensity. This seems an elementary matter. It is as clear, you say, as that one and one make two. Well, no, it is not so clear as you suppose. It is, on the contrary, a mistake; for attentive experiment proves that the result is diametrically opposite to the logical conclusion.

This is a fact which no argument can destroy. Two double basses, placed in the above-named conditions—conditions of vicinity and tonal identity—

far from adding up their individual result, are thus reduced each to a quarter of its own sonority, which in the sum total, instead of producing a double sound, produces a sound reduced to half of that given individually by each instrument taken alone. This is how a power plus an analogous power equals together with it but half a power; and thus we are forced to admit that one and one do not necessarily make two.

I have carried the experiment still farther; in the instrument which gained me a first-class medal at the exhibition of 1854, I was enabled to put thirty-six strings of the same piano into unison at once. Well! All these strings, struck simultaneously, did not attain to the intensity of sound produced by one of them struck singly. All these sounds, far from gaining strength by union, reciprocally neutralized one another. This is not logical, I admit; but we must submit to it.

Logic must be silent and reason bow before the brutal force of a fact to which there is no objection to be raised.

Since we are on the subject of the phenomena of sonority, let us draw another illustration from it, quite as overwhelming in its illogicalness as the former.

When two similar phenomena differ from one another on any side, the discord brought about by this difference is more apparent and more striking by reason of the closer conjunction of these phenom-

ena. By way of compensation the dissimilarity is less appreciable in proportion as these phenomena are farther apart from each other.

This is rigorously logical and perfectly conformable to reason; yet there are cases where we must affirm the contrary. Thus the same sound produced, I will suppose, by two flutes not in accord with one another, forms those disagreeable pulsations in the air which discordant sounds inevitably produce. There seems to be no doubt that by gradually bringing these discordant instruments together, the falseness of their relation must be more and more striking, more and more intolerable. Wrong! For then, and above all if the mouths of these instruments be concentrically directed, a mutual translocation is produced between the two discordant sounds, which restores the accuracy of their agreement. Thus the lower sound is raised, while the higher one is lowered, in such a way that the two sounds are mingled on meeting and form a perfect unison. Now, here are contrasts, which, contrary to all rational data, so far from being exaggerated by contact, diminish gradually, until they are utterly annihilated. Thus, then, given two instruments of the same nature, if the harmony which they effect be true, they enter by reason of their conjunction into a negative state which neutralizes their sonority; while the contrary occurs in the case of false unison. Here the instruments become identical with one

another, the sonority is increased and the tonal deviation is corrected to the most perfect harmony.

Obstinate rationalists, what is your logic worth here? Has it armed you against the surprises held in store for you by a multitude of facts inaccordant with your reasonings? Oh, proud and haughty reason, bow your head! Confess the inanity of your ways. Bow yet, once again, and contemplate the mystery whence luminous instruction shall beam for you!

At bottom these mysteries may surprise and baffle a reason deprived of principle; but they are never contrary to it, because they proceed from reason itself, from that Supreme Reason which created us in its own image; and, by that very fact, is always in accord with individual reason in so far as this will consent to sacrifice its own prejudices to it, or listen to its infallible lessons.

But man's reason most frequently heeds itself alone. Thence, once again, arise its infirmities. Thus, what will happen, if, because the truths which I utter here are obscure and do not at the first glance appear to conform to the requirements of logic, you hastily reject them with all the loftiness of your scornful reason, which would blush to admit what it did not understand! Poor reason! which in and of itself understands so little, and admits so many follies as soon as a scholar affirms them. The consequence will be that you will be strengthened in the error which flatters your igno-

rance. Behold that proud reason which would not bend before a mystery revealed, behold it, I saw bowed beneath the weight of prejudices, which thou wilt be more than one scholar, more than a logician, ready to endorse.

Thus reason will refuse as unworthy itself, belief in the actions of God or of unseen spirits, angels, heaven, but will not dare to doubt the existence of *moving atoms*, invisible corpuscles. This is the mental poverty into which the enemies of religious faith unwittingly fall. They pervert that instrument of reason whose true use is to supplement and fortify imperfect intelligence, and misuse it to discredit and overthrow the original intuitions of intelligence.

PART FIFTH.

ARNAUD ON DELSARTE.

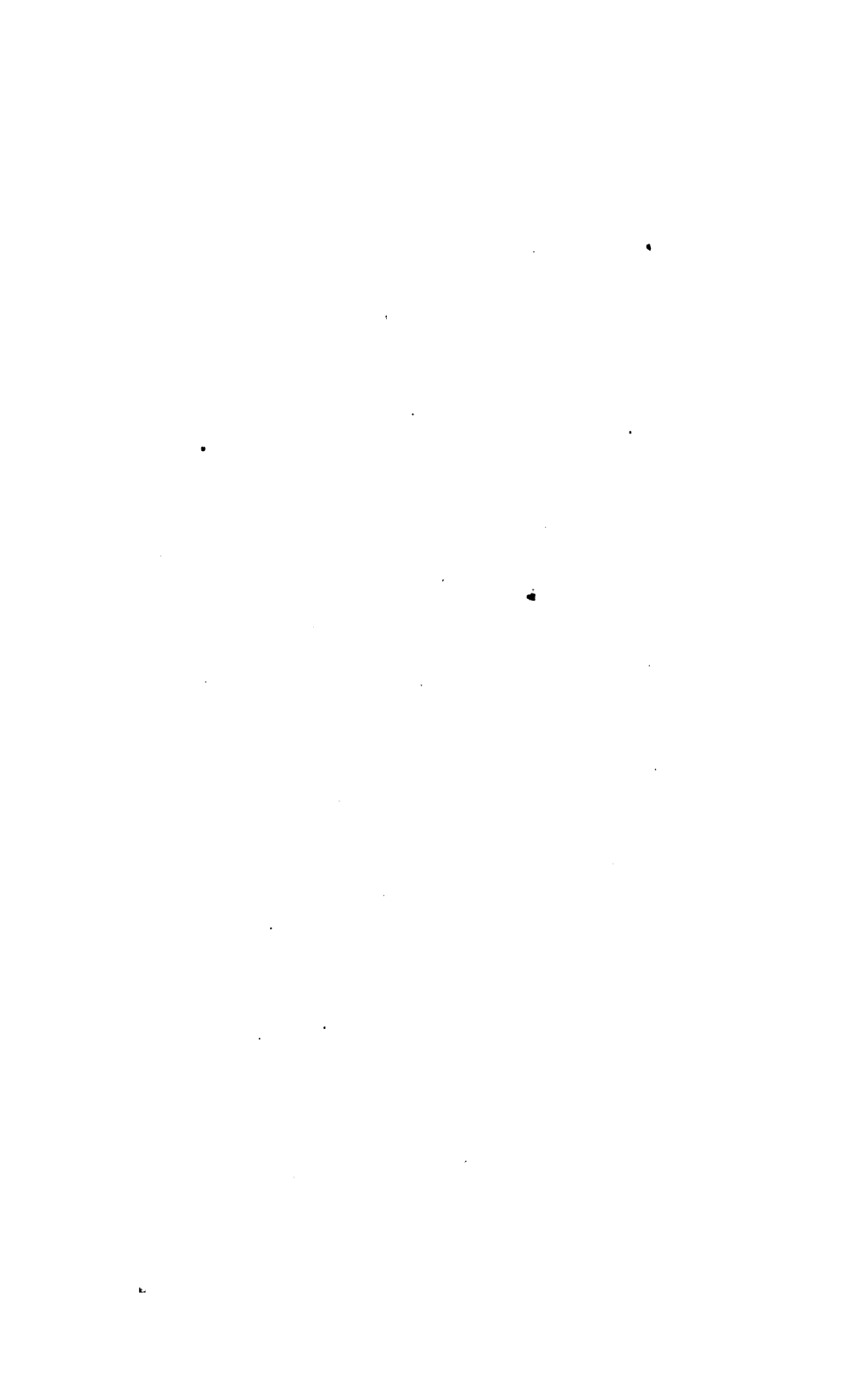
THE DELSARTE SYSTEM.

BY

ANGELIQUE ARNAUD,

(Pupil of Delsarte).

TRANSLATED BY ABBY L. ALGER.



CHAPTER I.

THE BASES OF THE SCIENCE.

Delsarte published no book upon art. The bases of the science which he created are contained in a synthetical table. Other tables develop each branch of it considered separately.

Starting from an undeniable law—that which regulates the constitution of man,—Delsarte applies it to æsthetics; he designates man as “the object of art,” and groups in series the organic agents that co-operate in the manifestation of human thought, sentiment and passion; declaring the purpose of these manifestations, now become artistic, to be the amelioration of our being by throwing into relief and light the splendors of moral beauty and the horrors of vice.

Delsarte defines art in several ways. He has been reproached for his over-amplitude of definition, and his development of it in a sense too metaphysical for a science which he himself calls “positive.” I give here only such definitions as seem to me most clear and important

“Art is at once the knowledge, the possession and the free direction of the agents by virtue of which are revealed the life, soul and mind. It is the appropriation of the sign to the thing. It is the

relation of the beauties scattered through nature to a superior type. It is not, therefore, the mere imitation of nature."

The word *life*, in the sense employed above, is the equivalent of *sensation*, of *physical manifestations*.

Man being the object of art, it is from the working of the various faculties of the human organism that Delsarte deduces the task of the artist; and from the knowledge of the essential modalities of the *ego*, he deduces his law of general æsthetics.

Delsarte teaches, therefore, that man is a triplicity of persons; that is, he contains in his indestructible unity, three principles or aspects, which he calls *life*, *soul* and *mind*; in other words, *physical*, *moral* and *intellectual* persons.

In this statement this master agrees with the philosophers who give a triplicity of essential principles as the base of ontology. Pierre Leroux names them as follows: *sensation*, *sentiment*, *consciousness*.

That which is personal to Delsarte is the derivation of the law of æsthetics from this conception of being.

The primal faculties once ascertained, he devotes himself to an analysis of the organism; he describes the harmony of each of these faculties with the apparatus which serves it as agent for manifesting itself, and demonstrates the fitness of each organ for the task assigned it. The master establishes that the inflections of the voice betray more especially

the sensitive nature; that gesture is the interpreter of emotion; that articulation—a special element of speech—is in the direct service of intelligence and thought. He gave the name of *vocal* to the active apparatus of sensation; *dynamic* to that of sentiment; *buccal* to that of articulation.

From the union of the faculties and their agents arise three modes of expression: the *language of affection*, the *language of ellipsis* (or gesture) and the *language of philosophy*. They respond to the three states which Delsarte recognizes in man, and which the artist is to translate: the *sensitive state*, corresponding to the *life*; the *moral state*, to the *soul*; the *intellectual state*, to the *mind*.

But this division into three modalities or into three states is far from giving the number of the manifestations of being. Nature is not reduced to this indigence. From the fusion of these three states, in varying and incessant combination, and from the predominance of one of the primitive modalities, whether accidental or permanent, countless individualities are formed, each with its personal constitution, its shades of difference of education, habits, age, character, etc.

It seems at the first glance as if the mind must be confused by these varieties, whose possible number fades into infinity; but the teacher does not open this labyrinth to his disciples without providing them with a clue.

Independently of these modalities, of these states,

which form the basis of the system, Delsarte traces triune subdivisions, which serve as a point of convergence; thus the intermediary rays of the compass or mariner's card are multiplied, and receive special names, without ceasing to belong to one of the four cardinal points.

Whatever, for instance, may be the tendency of the individual whom we desire to portray, or to represent by any art whatsoever, we can think of him in his normal state, as well as in a concentric or eccentric state: this is a first distinction.

Each of these states is itself subject to shades of difference, to modifications. The normal state of a diplomat and that of an artist could not be the same. The one, by the very effect of his profession, will incline to concentration; the other will tend to expansion, if not to eccentrication. Hence a *simple normal* state which is the most common; a normal-concentric state, a normal-eccentric state: here we have a second distinction.

Delsarte, in order to avoid confusion between the word *state* applied to primordial modalities—which he defines as *sensitive*, *moral* and *intellectual* states, —often uses the word *element* in place of that of *state* in speaking of *concentration*, *eccentrication* and *normality*, which, in this case, he also calls *calm*; but, in teaching, he was always accustomed to use these more exact terms: normal state, concentric state, eccentric state.

These differences may occur in regard to each of

the other terms. Thus we may have the simple concentric state, the concentro-concentric state, etc.

It is upon this mutual interpenetration of the various states in the triple unity, that the master founds the idea which dominates and pervades his whole system; the three isolated and independent terms do not, to his thinking, constitute the integrality of the human *ego*. To constitute, according to Delsarte's theory, three, the vital number, it must, by its very essence, and by inherent force, raise itself to its multiple nine. This is what the master calls *the ninefold accord*.

Medicine—a science which also derives its justification from the human organism—from certain points of view affords us analogies to this mixture of primordial components; for example, nervous and sanguine temperaments which are blended in the sanguo-nervous, etc.

If we refer to our own faculties, does it not strike us indeed, that neither life—nor sensation—nor sentiment, nor intellect can manifest itself without the aid of its congeners or co-associates?

Is intelligence evident elsewhere than in a sensitive being (life)? And even when considering the most abstract things, does it not bear witness of its taste, its power of choice (sentiment)? Can sentiment be absolutely disengaged from impression (life)? And if it is not always under the sway of the idea, is it not certain that it gives rise to it, by provoking observation and reflection (intellect)?

Finally, can an adult—save in the case of absolute idiocy—exist by sensitive life alone outside of all sentiment and all thought (soul, intellect)?

It is by the harmony of the modalities among themselves, and the contribution of each to the unity, that every individual type is formed. Delsarte thought that he could fix their numerical scale; but he was not permitted to carry his scientific studies thus far; still, it is not indispensable to art, which demands above all things very marked types, that verification should be carried to its farthest limits. It will not be difficult, guided by the knowledge which Delsarte has left us, to classify artistic personages as physical, intellectual and moral or sentimental types; and, in the same category, to differentiate those belonging to the concentric state from those falling more particularly into the eccentric or normal states: the Don Juans, Othellos, Counts Ory, etc. Delsarte, in practice, excelled in characterizing these shades of difference.

These prolegomena would not perhaps alone suffice to give this teacher a claim to the title of creator of a science. Although they give the theory of the system, they are far from containing all its developments. But Delsarte did not stop here.

In appropriate language—wherein new words are not lacking for the new science—he takes apart each of the agents of the organism, enumerated above; he examines them in their details, and assigns them their part in the sensitive, moral, or

intellectual transmission with which they are charged. Thus gesture—the interpreter of sentiment—is produced by means of the head, torso and limbs; and in the functions of the head are comprised the physiognomic movements, also classified and described, with their proper significance, such as anger, hate, contemplation, etc.,—and the same with the other agents.

Each part observed gives rise to a special chart, where we see, for instance, what should be the position of the eye in exaltation, aversion, intense application of the mind, astonishment, etc. The same labor is given to the arms, the hands and the attitudes of the body, with the mark, borrowed from nature, of the slightest movement, partial or total, corresponding to the sensation, the sentiment, the thought that the artist wishes to express.

I hope that these works may yet be recovered entire, for the master was lavish of them, and that they may be given to the public.*

An exact science at first sight appears contradictory to art. Will it not diminish its limits, * * * trammel its transports? Will it not prove hostile to its liberty at every point? * * * Will it not check the flights of its graceful fancy, its adorable caprice?

No, indeed! as I said in regard to the ideal, the theories of Delsarte, far from hampering the free

* Many of these papers were entrusted by the family to a former pupil of Delsarte, who took them to America.

expansion of art, do but enlarge its horizons, and prepare a broader field for its harmonies. They leave freedom to the opinions most difficult of seizure, the most unforeseen creations; because, responding to every faculty of being, this science, while it corrects imagination, respects its legitimate power.

Finally, what is this science which analyzes every spring and every part brought to play in the manifestation of life? A compass to guide us to the desired goal; a measure of proportion to fix each variety in the immensity of types; a touchstone by which to judge of each man's vocation.

But do not let us forget that if this science holds back, restrains and preserves us from parasites, * * * if it prepares proper soil, and assists feebly dowered natures to acquire real value, it cannot supply the place of those marvelous talents, that personality, which showed us, in Delsarte himself, the heights to which a dramatic singer may attain. What surprises and subjugates us in these privileged persons is the secret of nature; it is not to be written down, not to be demonstrated; this unknown quantity, this mystery, reveals itself at its own time by flashes, and with different degrees of intensity during the career of the same artist. Some have thought to explain the prodigy by that superior instinct known as intuition; but the discovery of the word does not open the arcanum.

I have said enough, I hope, in regard to the

science created by Delsarte, to put upon the track such minds as are apt for the subject, and endowed with sufficient penetration to assimilate it; but it must not be disguised that even should the whole work be collected together, the science must still await its examination, its verification and its complements; for a science at its birth is like a program given out for the study of present and future generations. Delsarte was still working on his to the last years of his life. Every day he gained fresh insight; he added branches and accessories. Yet the criticisms of details which will come later—even when they are justified,—will not rob the inventor of the glory of his scientific discovery. Let genius invent, scholars pursue its discoveries! * * *

If genius works alone, scientists work hand in hand.

CHAPTER II.

THE METHOD.

I have shown Delsarte as a composer, as pre-eminently an artist, who, as a certain critic says, "was never surpassed;" I have insisted upon the two titles which form his special glory: that of revealer of the laws of æsthetics, and that of creator of a science to support his discoveries; a science whose application relates particularly to the dramatic and lyric arts, although at its base, and especially when considered as law, it embraces all the liberal arts.

It remains for me to speak of his method, properly so called; of his precepts, his maxims, his opinions and his judgments; of that, in a word, which constitutes the personal manner of each master, and his mode of instruction; for if the law is single in its essential and constitutive ideas, it radiates into diversity in its individual manifestations; *it has infinite possibilities.*

Delsarte considered art as the surest, purest and most constant good in life. He required much time to complete the education of a pupil, because he knew how long it had taken him to master the methods of translating, through that noble interpreter, art, the best and most sublime possibilities of the human soul; and because he knew as well all

that is inherent in our nature of vice and imperfection. He held that the truth, be it good or bad, is always instructive.

In regard to truth he says: "A man may possess remarkable qualities, may have grace, expression, charm and elegance, but they are all as nothing if he does not interpret the truth." He desired the artist to study beauty in every form, to seek and discover its secrets. He tells us that he himself studied the poses of the statues of antiquity for fifteen years.

It was in consequence of this period of study, assuredly, that the master condemned the parallel movement of the limbs in gesture, and recommended attitudes which he called *inverse*; if, for instance, the actor leans on his left leg, the corresponding gesture must necessarily be entrusted to the right arm.

The master taught that the gesture—the true interpreter of the sentiment—should precede the word. He added: "The word is but an echo, the thought made external and visible, the ambassador of intelligence. Every energetic passion, every deep sentiment, is accordingly announced by a sign of the head, the hand or the eye, before the word expresses it." Thus, the actor and the orator, if they do not conform to this precept, have failed to attain to art.

Delsarte proves his assertion by giving examples, somewhat overdrawn, in a sense the *inverse* of this

theory. Nothing was more amusing than to see him execute one of these *dilatory* gestures; for instance, this phrase, uttered by the lackey of some comedy, delivering a message: "Sir, here is a letter which I was told to deliver to you at once." The hand extending the note unseasonably, produced so ridiculous an effect that the heartiest laughter never failed to follow.

On Ellipsis.

7 The preceding steps lead us to ellipsis, which plays
 ♪ an important part in the method of Delsarte.

All the thoughts and sentiments contained in literature, in one comprehensive word, are entrusted to the mimic art of the actor, whose essential agent is gesture. The *conjunction* and *interjection* are alike elliptical; thus in the phrase: "Ah! * * how unhappy I am! * *" "Ah!" should imply a painful situation before the explanatory phrase begins. In his *course of applied æsthetics*, Delsarte gives us the striking effects of the elliptic conjunction.

On Shades and Inflections.

7 The shade, that exquisite portion of art, which is
 ♪ rather felt than expressed, is the characteristic sign of the perfection of talent; it forms a part of the personality of the artist. You may have heard a play twenty times with indifference, or a melody as often, only to be bored by it; some fine day a great actor relieves the drama of its chill, its apparent

nullity; the commonplace melody takes to itself wings beneath the magic of a well-trained, expressive and sympathetic voice. Delsarte possessed this artistic talent to a supreme degree, and it was one of the remarkable parts of his instruction; he had established typical phrases, where the mere shade of inflection gave an appropriate meaning to every variety of impression and sentiment which can possibly be expressed by any one set of words. One of these phrases was this: "That is a pretty dog!"

A very talented young girl succeeded in giving to these words a great number of different modulations, expressing endearment, coaxing, admiration, ironical praise, pity and affection. Delsarte, with his far-reaching comprehension, conceived of more than 600 ways of differentiating these examples; but he stopped midway in the execution of them, and certainly no one else will ever pursue this outline to its farthest limits.

The second phrase was: "I did not tell you that I would not!"

This time the words were given as a study for adults; they lent themselves to other sentiments; they revealed, as the case might be, indifference, reproach, encouragement, the hesitation of a troubled soul, etc.

It was by means of these manifold shades that the artist-professor established characteristic differences in parts wherein so many actors had seen but the identical fact of a similar passion or a similar

vice. To his mind, all misers were not the same miser, nor all seducers the same seducer. In singing particularly, with what art Delsarte used the inflection !

On Vocal Music.

In regard to lyric art especially, Delsarte had his peculiar and personal theories. Singing was not to him merely a means of displaying the singer's voice or person ; it was a superior language, charged with the rendition, in its individual charm, of all the greatest creations of literature and poetry ; all the sweet, tender, or cruel sentiments possible to humanity.

This exceptional singer attained his effects partly by means of certain modifications of the rhythm, which caused inattentive critics to say : " Delsarte does not observe the measure." What they themselves failed to note, was that the first beat was always given firmly ; and that it was in the divisions of one measure, and by subtle compensations, that he made the difference. Far from having cause for complaint, the composer gained thereby, a more clear expression of his thought, a more persuasive expansion of his sentiment, and the respiration appeared more easy. It was something similar—with a greater value—to that personal punctuation with which skilful readers often divide the text which they translate.

It was particularly in recitative, the style, moreover, least subject to precise laws, that Delsarte

used this license; and it was in this style that he especially excelled.

And is it not in what remains unwritten that the singer's true greatness is revealed? What dilettante has not felt the power of a more incisive attack of the note; of that prolongation of the note, held imperceptibly, which, having captured it, holds the attention of the listener?

But, to hear these things, it is not necessary, as the saying is, "to bestride *technique*." In so far as the training of the voice is concerned, Delsarte gave himself a scientific basis. He was the first to think that it would be well to know the mechanism of the organ, that it might be used to the best advantage, both by avoiding injurious methods of exercising it, and by aiding the development of the tone by appropriate work.

In his rooms were to be seen imitations of the larynx—in pasteboard—of various sizes. His pupils, it seems to me, could profit but little by these far from pleasing sights. At the utmost it increased their confidence in the man who desired an intimate acquaintance with everything relating to the art which he taught. It is to teachers particularly that the introduction of this auxiliary into the study of the vocal mechanism may have been of some value. I have lately learned that several singing teachers use these artificial larynxes. Can priority be claimed for Delsarte? I can only affirm that he

refers to them in a treatise signed by himself, and dated in the year 1831.

I shall not enter into the details of this contingent side of the method; the statement of the facts is enough to lead all those who are interested, to devote thought and study to the matter. I prefer to dwell upon the things which Delsarte carried with him into the grave, having written them only on the memories of certain adepts destined to disappear soon after him.

On Respiration.

Delsarte established his theory of *diaphragmatic breathing* in accordance with his anatomical knowledge. It consists in restoring the breath, without effort, from the commencing lift of the diaphragm to the production of the tone. He opposed it to the *costal breathing*, which brings the lungs suddenly into action by movements of the chest and shoulders, and causes extreme fatigue. "The chest," he says, "should be a passive agent; the larynx and mouth, aiding the diaphragm, alone have a right to act in breathing; the action of the larynx consists of a depression, that of the mouth should produce the canalization (concavity) of the tongue and the elevation of the veil of the palate."

To this first idea is attached what the master taught in regard to the distinction between *vital breath* and *artificial breath*. It is certain that one may sing with the natural respiration; but it is

rapidly exhausted if not augmented by additional inhalation; for it results in dryness and breathlessness, which cause suffering alike to singer and listener. The *artificial breath*, on the contrary, preserves the ease and freshness of the voice.

On the Position of the Tone.

The placing of the tone was one of Delsarte's great anxieties. According to his theory, the attack should be produced *by explosion*. He rejected that stress which induces the squeezing out of the tone after it is produced. The way to avoid it is to prepare rapidly and in anticipation of the emission of the note.

These ideas demand oral elucidation; but it is enough to declare them, for teachers and singers to recognize their meaning.

On the Preparation of the Initial Consonant.

The preceding lines refer to vocalization; but Delsarte applied the same process to pronunciation. He directed that the *initial consonant* should be prepared in the same way as the attack on the tone; it was thus produced distinctly and powerfully, that is, in less appreciable *extent of time*. Such is the concentration of the archer preparing to launch an arrow; of the runner about to leap a ditch. The master in no case permitted that annoying compass of the voice before a consonant, so frequently employed by ordinary singers. The Italians justly

translate this disagreeable performance by the word *strascinato* (dragged out or prolonged).

Exercises.

Delsarte has been severely blamed for the way in which he trained the voice. I have nothing to say in regard to those who imputed to him physical and barbarous methods of developing it; but it may be true that he endangered it by certain exercises or by failure to cultivate the mechanism. I do not feel myself competent to pronounce upon this technical point, but I can give an exact account of what was done in his school.

Delsarte directed that the tones should be swelled on a single note, E flat (of the medium); he claimed that by strengthening this intermediary note the ascending and descending scales were sympathetically strengthened. He thus avoided, as he said, breaking the high treble notes by exercises which would render the cords too severely tense, convinced moreover, that at a given moment a burst of enthusiasm and will-power would take the place of assiduous practice.

He also taught that this special exercise of the medium would prevent the separation of the registers, that phylloxera of the vocal organ, which wrecks so many singers, and causes them so many sorrows. This was the way to gain that mixed voice, the ideal held up to the scholars as being the most impressive and the most exquisite; that which at

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the same time ravished the ear and charmed the heart.

This master considered the chest-voice as more particularly physical; and the head-voice, it must be confessed, is too much like the voice of a bird, to awaken sentiment and sympathy.

Delsarte himself possessed this mixed voice; in him, it seemed to start from the heart, and brought tears to eyes which had never known them. The power of that tone—allied to the perfection of shading, diction and lyric declamation—caused every listening soul to vibrate with latent emotion which might never have been waked to life save by that appeal.

I return to the practice of swelled tones upon the note E flat. This note certainly acquired broad and powerful tones about which there was nothing forced, and which were most agreeable. This development was communicated to the neighboring notes. But did not these advantages take from the compass of the scale? If so, were they a counterbalance to the injury? I repeat that I dare not affirm anything on this respect.

Delsarte, assuredly, did not give as much space to vocalization as other teachers, especially those of the Italian school.

It is also undeniable, that dramatic singing—the style which he preferred—is dangerous to the vocal organism; particularly when one practices the

shriek or scream, which produces a fine effect when skilfully employed, but is most pernicious in excess.

Delsarte was too conscientious an artist not to sacrifice his voice, at certain moments, to his pathetic effects; but he was very careful to warn his scholars against the abuse of this method; he directed them to use it but very rarely, and with the greatest precaution.

I should also say, in his favor, that light voices were very differently trained from heavy ones. Madame Carvalho, who began her studies in his school, did not alter the flexible but feeble organs he brought there. Mlle. Chaudesaigues and Mlle. Jacob, under Delsarte's tuition, attained to marvels of flexibility, without losing any of their natural gifts.

Appoggiatura.

Delsarte brought about a revolution in French music in everything relating to appoggiatura, or rather, he restored its primitive meaning. The way in which he interpreted it has created a school.

He taught that the root of the word—appoggiatura—being *appuyer* (to sustain), the chief importance should be given in the phrase, to appoggiatura, by extent and expression; the more so that this note is generally placed on a dissonance; and, according to this master's system, it is on the dissonance—and not at random and very frequently, as is the habit of many singers—that the powerful effect of the vibration of sound should be produced.

Contrary to this opinion, the *appoggiatura* was for a long time used in France as a short and rapid passing note; it thus gave the music a vivacious character, wholly discordant with the style of serious compositions; the music of Gluck was particularly unsuited to it.

Roulade and Martellato.

In every school of singing the *roulade* is effected by means of the *staccato* and *legato*. Delsarte had a marked prejudice in favor of the *martellato*, which partakes of both. He compared it, in his picturesque way of expressing his ideas, to pearls united by an invisible thread.

Pronunciation.

The master's pronunciation was irreproachable; not the slightest trace of a provincial accent; never the least error of intonation, the smallest mistake in regard to a long or short syllable. What is perhaps rarer than may be thought, he possessed, in its absolute purity, the prosody of his native language, alike in lyric declamation and in the *cantabile*. His penetrating tones added another charm to the many merits which he had acquired by study.

Pronunciation, therefore, was skilfully and carefully taught in Delsarte's school. The professor's first care was to correct any tendency to lisp, which he did by temporarily substituting the syllables *te, de*, over and over again, for the faulty *R*. This

substitution brought the organ back to the requisite position for the vibration of the R.

This process is now in common use; but I cannot say whether it was employed before Delsarte's day. He obtained very happy results from it.

E mute before a Consonant.

Delsarte did not allow that absolute suppression of the E mute before a consonant, which seems to prevail at present, and which produces so bad an effect in delivery. As the evil, at the time of which I speak, was yet comparatively unknown, he did not make it a case of conscience; but if he never lent himself to this ellipsis, he, "the lyric Talma," "the exquisite singer," as he has frequently been called, should we not regard his abstinence as a condemnation from which there is no appeal? I do not believe, moreover, that either Nourrit or Dupré authorized by their example a habit so contrary to the rules of French versification, so disagreeable to the well-trained ear and so opposed to good taste. Such young singers as have yielded to it, have only to listen to themselves for one moment to abandon it forever.

It is certain that E mute can in no instance be assimilated to the accented E; but to suppress it entirely, is to break the symmetry of the verse, to put the measure out of time. It is unmistakable that the weakness of the vowel, or mute syllable, concerns the sound, not the duration. Let it die

away gently; but for Heaven's sake, do not murder it! Voltaire wrote: "You reproach us with our E mute, as a sad, dull sound that dies on our lips, but in this very E mute lies the great harmony of our prose and verse." Littré recognizes two forms of the E mute: the E mute, faintly articulated as in "*âme*;" and the E mute sounded as in *me, ce, le*; but he does not allude to an E which is entirely null.

Once more, then, that there may be no misunderstanding, let me say that the word *mute* added to the E, has but a relative sense, in view of the two vowels of the same name and marked with an acute or a grave accent.

One fact throws light on the question: did any author ever make a character above the rank of a peasant or a lackey, say:

"*J'aime' ben Lisett'*
J'crois qu'ell' m'en veut?"

Take an example from Voltaire (tragedy of the Death of Cæsar): "*Voilà vos successeurs, Horace, Décius.*" Evidently, if the E mute had not been counted, the second hemistich of the Alexandrine verse would have had but five syllables instead of six.

Would any one like to know how the heresiarchs of the E mute would manage?

In this instance they would repeat the A of the penultimate, aspirating it and pronouncing thus: "*Voilà vos successeurs, Hora . . . as', Décius.*"

In this way they would have the requisite number of syllables; but they would be wholly at odds with the dictionary of the good actors of the Théâtre Français.

This falsification is especially common in singing, though it is no less revolting in that field of art. How often at concerts—the force of tradition saves us at the theatre—do we hear even artists of great reputation pronounce:

“*Quel jour prosp` . . er' plus de mystè . . er,*” instead of: “*Quel jour prospère plus de mystère.*” And, in one of the choruses of the opera “*La Reine de Chypre*”:

“*Jamais, jamais en Fren . . . anç*
Jamais l'Anglais ne régnera !”

Instead of:

“*Jamais, jamais en France,*
Jamais l'Anglais ne régnera !”

This anomaly is most offensive in the final syllable of a verse, because there the measure is more impaired than ever, and in this way that alternation of male and female rhymes is suppressed, which produces so flowing and graceful a cadence in French verse

E mute before a Vowel.

The encounter of E mute in a final syllable, with the initial vowel of the word which follows it, makes the defect more apparent and accordingly easier to fight against.

Delsarte's process was as follows: When a silent

syllable is immediately followed by a word beginning with another vowel, the E mute (by a prolongation of the sound of the penultimate) is suppressed with the next letter. Thus in the aria of *Joseph* (opéra by Méhul):

"*Loin de vous a languï ma jeune . . . sexilée;*" and in *Count Ory*: "*Salut, ô vénéra . . . blermite.*"

In these cases, by an unfortunate spirit of compensation, the abettors of the innovation, suppressing the grammatical elision, sing thus:

"*Loin de vous a languï ma jeune . . . ess'exilée.*"

"*Salut, ô vénéra . . . abl'ermi . . . it!*"

Littre's Dictionary gives us the same pronunciation as Delsarte; and his written demonstration is even more positive. We find *favorables auspices, arbres abattus*, written in this way: "*fa-vo-ra-ble-ε-auspices, arbre-ε-abattus.*"

It is, however, very difficult to express these differences exactly, in type: what Littré expresses radically by typographic characters, is blended with most natural delicacy by the voice of a singer.

Thus, according to Delsarte, the E mute of a final syllable should be suppressed before a vowel, on condition of a prolongation of the sound, in harmony with the penultimate syllable.

According to Delsarte again, according to Voltaire, according to Littré, the E mute is weakened, more or less, but never completely suppressed, before a consonant.

Finally Legouvé, whose voice is preponderant in

these matters, whose books are in the hands of **the** whole world, has never entered into this *lettricial* conspiracy.

I hope to be pardoned this long digression, thinking it my duty to protest against such a ludicrous method of treating French prosody; I do so both in the name of æsthetics and as a part of my task as biographer of Delsarte.*

*Notes taken by his pupils, during the latter years of his lessons prove that the master touched upon this question. I do not copy them because, being somewhat confused, they might give rise to misunderstandings; neither do they in any way contradict anything that I have said above; they confirm, on the contrary, what remains in my memory of the interpretation of Delsarte, who never belied himself.

CHAPTER III.

THE METHOD CONTINUED.

Maxims, Definitions, Precepts, Thoughts.

Art should move the secret springs of life, con-
the mind and persuade the heart."

* *
*

Beauty purifies the sense,
Truth illuminates the mind,
Truth sanctifies the soul."

* *
*

The more lofty the intellect, the more simple
speech. (So in art.)"

* *
*

Accent is the modulation of the soul."

* *
*

The artist who does not love, is by that fact
rendered sterile."

* *
*

Art is a regenerating or delighting power."

* *
*

Rhythm is the form of movement."

* *
*

"Melody is that which distinguishes,
Harmony is that which conjoins."

* *
*

"Routine is the most formidable thing I know.

"If you would move others, put your heart in the place of your larynx; let your voice become a mysterious hand to caress the hearer."

* *
*

"Nothing is more deplorable than a gesture without a motive.

"Perhaps the best gesture is that which is least apparent.

"The prelude and ritornello are the moral expression of the song. We should profit by this exordium to give the right aspect, to predispose the audience in our favor. We should indicate, lead them to expect from our facial expression, the thought and words which are to follow; the ravished listener, in fine, should be dazzled by a song unheard as yet, but which he guesses or thinks he guesses.

"There is always voice enough to an attentive listener."

* *
*

This maxim is unfortunately unknown to the majority of singers, and the public, that lover of noise and even of shrieks, is their accomplice to a great extent.

"Persuade yourself that there are blind men and

deaf men in your audience whom you must *move, interest and persuade!* Your inflection must become pantomime to the blind, and your pantomime, inflection to the deaf."

* * *

"The mouth plays a part in everything evil which we would express, by a grimace which consists of protruding the lips and lowering the corners. If the grimace translates a concentric sentiment, it should be made by compressing the lips."

* * *

"Conscious menace—that of a master to his subordinate—is expressed by a movement of the head carried from above downward.

"Impotent menace requires the head to be moved from below upward."

* * *

"Any interrogation made with crossed arms must partake of the character of a threat."

* * *

"When two limbs follow the same direction, they cannot be simultaneous without an injury to the law of opposition, therefore direct movements * * * should be successive; and opposite movements * * * simultaneous."

* * *

"Progression of the articulations of the arm.

"Here follow the vital expression of the arm and the progression through which it should pass in moving from one articulation to another.

"There are three great articular centres: the *shoulder*, *elbow* and *wrist*. Passional expression passes from the shoulder, where it is in the emotional state, to the elbow, where it is presented in the affectional state; then to the wrist and the thumb, where it is presented in the susceptible and volitional state."

In another note we find:

"Three centres in the arm: the *shoulder* for pathetic actions; the *elbow*, which approaches the body by reason of humility, and reciprocally (that is inversely) for pride; lastly, the *hand* for fine, spiritual and delicate actions.

"The initial forms of movements should be—in virtue of the zones whence they proceed—the only explicit, and consequently the only truly expressive ones.

"Science and art form two means of assimilation: the one by way of absorption, the other by way of emanation.

"By science, man assimilates the world, by art he assimilates himself to the world.

"If science perpetuates things in us, art perpetuates us in things and causes us to survive therein.

"If by science man makes himself pre-eminent in subjugating the things of this world, by art, he renders them supernatural by impressing upon them the living characters of his being.

"Art is an act by which life lives again in that

which in itself has no life." (Note written on his desk and found after the death of Delsarte.)

"Bad actors exert themselves in vain to be moved and to afford a spectacle to themselves. On the other hand, true artists never let their gestures reveal more than a tenth part of the secret emotion that they apparently feel and would hide from the audience. Thus they succeed in stirring all spectators."

* *

"No, art is not an imitation of nature: art is better than nature. It is nature illuminated."

* *

"There are two kinds of loud voices: the vocally **loud**, which is the vulgar voice; and the **dynamic-ally** loud, which is the powerful voice."

This assertion is the result of the general theory of Delsarte, who places the vocal apparatus under the direct empire of sensation; while the dynamic voice is supposed to be moved by a conscious force. The following phrase seems indicative of this: "A voice, however powerful it may be, should be inferior to the power which animates it."

* *

"External gesture being only the reverberation of interior gesture, which gives it birth and rules it, should be its inferior in development."

On the whole, this is a warning to sobriety in gesture; but the master always desired, as the case

might be, the complement of (or the preparation for) the physiognomic or pathetic movement of the voice.

"Every object of agreeable or disagreeable aspect which surprises us, makes the body recoil. The degree of reaction should be proportionate to the degree of emotion caused by the sight of the object."

* * *

"Without abnegation, no truth.—We should **not** pre-occupy the audience with our own personality. There is no true, simple or expressive singing without self-denial. We must often leave people in ignorance of our own good qualities.

"To use expression at random on our own authority, expression *at all hazards*, is absurd."

* * *

"The mouth is a vital thermometer, the nose a moral thermometer."

* * *

"Dynamic wealth depends upon the number of articulations brought into play; the fewer articulations an actor uses, the more closely he approaches the puppet."

This precept, peculiarly applicable to articulations, annuls no jot of what has been said in regard to sobriety of gesture.

* * *

"A portion of a whole cannot be seriously ap-

ed by any one ignorant of the constitution of
role."

* *
*

abstract having been made of the modes of
on which the artist should learn before hand-
subject, two things are first of all requisite:
To know what he is to seek in that subject itself;
To know how to find what he seeks."

* *
*

not the essential principle of art the union
1, beauty and good? Are its action and aim
ig but a tendency toward the realization of
three terms?" ' .

Advice and Warning.

t your attitude, gesture and face foretell what
ould make felt."

* *
*

wary of the tremolo which many singers
r vibration."

* *
*

you cannot conquer your defect, make it
1."

self-evident that this result can only be
d after long struggles with the defect.

* *
*

e initial consonant should be articulated dis-
; the spirit of the word lies in it."

* *
*

"A movement should never be mixed with a facial trait."

* * *

"Things that are said quietly should sing themselves in the utterance."

This idea must have been elaborated in the class. It undoubtedly had reference to the recitation.

* * *

"Two things to be observed in the consonant: its explosion and its preparation. The *t, d, p, etc.*, keep us waiting; the *ch, v, j*, prepare themselves, as: '*vvvvenez.*' The vocals *ne, me, re* are muffled."

The following notes relate more particularly to æsthetics:

"Æsthetics is the science of the sensitive and passional manifestations which are the object of art, and whose psychic form it constitutes."

* * *

"We have a right to ask a work of art by what methods it claims to move us, by which side of our character it intends to interest and convince us."

* * *

"Semeiotics is the science of the organic signs by which æsthetics must study inherent fitness.

"The object of art, therefore, is to reproduce, by the action of a superior principle (ontology,) the organic signs explained by semeiotics, and whose fitness is estimated by æsthetics.

"If semeiotics does not tell us the passion which the sign reveals, how can æsthetics indicate to us

sign which it should apply to the passion that studies? In a word, how shall the artist translate passion which he is called upon to express?

Æsthetics determines the inherent forms of sentiment in view of the effects whose truth of relation it estimates.

Semeiotics studies organic forms, in view of the sentiment which produces them.

To sum up:

. "If, from a certain organic form, I infer a certain sentiment, that is *Semeiotics*.

. "If, from a certain sentiment I deduce a certain organic form, that is *Æsthetics*.

. "If, after studying the arrangement of an organic form whose inherent fitness I am supposed to know, I take possession of that arrangement under the title of methods, invariably to reproduce that form substituting my individual will for its inherent sense, that is *Art*.

. "If I determine the initial phenomena under the impulsion of which the inherent powers act upon an organism, that is *Ontology*.

. "If I tell how that organism behaves under its inherent action, that is *Physiology*.

. "If I examine, one by one, the agents of that organism, it is *Anatomy*."

He carries the series no farther because the author, turning more and more aside from æsthetics, his classification no longer comes under the heading of chapter.

CHAPTER IV.

WAS DELSARTE A PHILOSOPHER ?

If we consider philosophy in the light of all the questions upon which it touches, the subjects which it embraces, we must answer "No;" but if we concentrate the word within the limits of æsthetics, we may reply in the affirmative. Did not Delsarte point out the origin of art, its object and its aim?

Not that this master never exceeded the limits of his science and his method. He had sketched out a "Treatise on Reason," and had begun to classify the faculties of being, entering into the subject more profoundly than the categories of Kant; but all this only exists in mere outline, in a technology whose terms have not been weighed and connected together by a solid chain of reasoning: logic has not uttered its final word therein.

A separate volume would be required to give an idea of these *gigantic sketches*, which must remain in their rudimentary state.

If Delsarte had finished his work, it would seem that he must have leaned toward the scholastic method, now so much out of favor; but certainly he would put his own personality into this, as into everything that he undertook to investigate; for he was held back on the steep of mysticism by the science which he had

created, and which could only afford a shelter to the supernatural as an extension of those psychical faculties which have been called intuition, imagination, etc.

Then the influence of Raymond Brucker, who died shortly after Delsarte, being lessened, and conscientious and patient study having fed the flame in that vast brain, we might have obtained affirmations in a new order. And Delsarte might have met with thinkers like Leibnitz, Descartes and Jean Reynaud, at that height where religion is purged of superstition and fanaticism, philosophy set free from theism and materialism!

If Delsarte had a fault, it was that he regarded all modern philosophy as sensuous naturalism; and reason sometimes seemed to him suspicious, it was because he often confounded it with sophistry, which reasons indeed, but is far from being *reason*.

Let us regret that Delsarte never finished his complete philosophy; but let us be grateful to him for having raised his art and all arts to the level of philosophy, by giving them truth as a basis and morality as a final aim; which fairly justifies, it seems to me, the title of *artist-philosopher*, which I have sometimes applied to him.

I should not neglect, in this connection, to set down the explanation, given by Delsarte, of what he meant by the word *trinity*, as used in his scientific system. The reader cannot fail to see the ele-

ments of a system of philosophy in this **succinct** statement, this outline to be filled up :

“ The principle of the system lies in the **statement** that there is in the world a universal formula **which** may be applied to all sciences, to all things **possible** : —this formula is *the trinity*.

“ What is requisite for the formation of a **trinity** ?

“ Three expressions are requisite, each presupposing and implying the other two. Each of three terms must **imply the other** two. There must **also** be an absolute co-necessity between them ; thus, **the** three principles of our being—life, mind and soul—form a trinity.

“ Why ?

“ Because life and mind are one and the same **soul** ; soul and mind are one and the same **life** ; life **and** soul are one and the same **mind**.”

CHAPTER V.

COURSE OF APPLIED ÆSTHETICS.

Meeting of the Circle of Learned Societies.

Independently of its method, which was especially applicable to dramatic and lyric arts, Delsarte's doctrine, as we have seen, drew from the primordial sources, which are the law of things, the principles of all poetry, all art and all science. The intense light which he brought thence was too dazzling for young scholars, whose minds were rarely prepared by previous education. It, nevertheless, overflowed into the daily lessons, and gave them that peculiar and somewhat singular aspect, which acted even upon those whose intelligence could not cope with it. Such is the mysterious magic of things which penetrate before they convince.

But these lofty problems demanded an audience in harmony with their elevation. Delsarte soon attracted such. Under the title "Course of Applied Æsthetics," he collected in various places, notably at the "Circle of Learned Societies," profane and sacred orators, and learned men of all sorts. There he could develop points of view as new as they seemed to be strikingly true. It was on leaving one of these meetings, that a distinguished painter thus expressed his enthusiasm: "I have learned so much

to-day, and it is all so simple and so true, that I am amazed that I never thought of it before."

The Course of Applied *Æsthetics* was addressed to painters, sculptors, orators, as well as to musicians, both performers and composers; and was finally extended to literary men. This audience of scholars was no less astonished and enchanted than others had been.

Theory of the Degrees.

The theory of degrees was largely developed at these meetings, and I have purposely delayed it till this chapter. To understand this theory—one of the most striking points in Delsarte's method, and original with him,—one should have some idea of the grammar which he composed for the use of his pupils.

I will not say that this treatise was complete in the sense usually attached to the word grammar. There is no mention of orthography or of lexicology; but all that is the very essence of language, that from which no language, no idiom can escape—the constituent parts of speech—are examined and investigated from a philosophic and psychologic point of view. Just as the author examined the constituent modalities of our being in the light of *æsthetics*, he seized the affinities between the laws of speech, as far as regards the voice—*logos*—and the moral manifestations of art.

This production of Delsarte has undergone the

of almost all his works—it has not been printed. I greatly fear that all his notes on the subject can never be collected; nevertheless that which has been gathered together presents a certain development. I will not enter into the purely metaphysical part, limiting myself, as I have done from the beginning of this study, to making known the conceptions of Delsarte only in so far as they refer to the special field of æsthetics.

In this category, we find the following definitions which serve to classify the quantitative values or degrees: that is the extent assigned to each articulation or vocal emission to enable it to express the thoughts, sentiments and sensations of our being in their truth and proportionate intensity:

. *Substantive* is the name given to a group of appearances, to a totality of attributes.

. *Adjective* expresses ideas, simple, abstract, general and modicative; it is an abstraction in the substantive.

. *Verb* is the word that affirms the existence and co-existence between the being existing and its manner of existing: that is to say it connects the subject with the attribute. The verb is not a sign of action, but of affirmation and existence.

. The *participle* alone is a sign of action.

, 6, 7. The *article, pronoun and preposition* fit the common definitions.

. The *adverb* is the adjective of the adjective of the participle (in so far as it is an attribute

of the verb); it modifies them both, and is not modifiable by either of them; it is a sign of proportion, an intellectual compass.

9. The *conjunction* has the same function as the preposition: it unites one object to another object; but it differs from it, inasmuch as the preposition has but a single word for its antecedent, and a single word for its objective case, while the conjunction has an entire phrase for antecedent, and the same for complement. It characterizes the point of view under the sway of which the relations should be regarded: restrictive, as *but*; hypothetical or conditional, as *if*? conclusive, as *then*, etc., etc. The conjunction presents a general view to our thought, it is the reunion of scattered facts; it is essentially elliptical.

10. The *interjection* responds to those circumstances where the soul, moved and shaken by a crowd of emotions at once, feels that by uttering a phrase it would be far from expressing what it experiences. It then exhales a sound, and confides to gesture the transmission of its emotion.

The interjection is essentially elliptical, because, expressing nothing in itself, it expresses at the time all that the gesture desires it to express, for ellipsis is a hidden sense, the revelation of which belongs exclusively to gesture.

It must first be noted that these degrees are numbered from one to nine, and that, of all the grammati-

cal values defined, the conjunction, interjection and adverb are classed highest.

Delsarte made the following experiment one day in the "Circle of Learned Societies," during a lecture:

"Which word," he asked his audience, "requires most emphasis in the lines—

"The wave draws near, it breaks, and vomits up before our eyes,
Amid the surging foam, a monster huge of size?"

The absence of any rule applicable to the subject caused the most complete anarchy among the listeners. One thought that the word to be emphasized must be *monster*—as indicating an object of terror; another gave the preference to the adjective *huge*. Still another thought that *vomits* demanded the most expressive accent, from the ugliness of that which it expresses.

Delsarte repeated the lines:

"The wave draws near, it breaks, and . . vomits up before our eyes."

It was on the word *and* that he concentrated all the force of his accent; but giving it, by gesture, voice and facial expression, all the significance lacking to that particle, colorless in itself, as he pronounced the word, the fixity of his gaze, his trembling hands, his body shrinking back into itself, while his feet seemed riveted to the earth, all presaged something terrible and frightful. He saw what he was about to relate, he made you see it; the conjunction, aided by the actor's pantomime, opened infinite perspectives to the imagination; his words had

only to specify the fact, and to justify the emotion which had accumulated in the interval.

But this particle, which here allows of eight degrees, is much diminished when it fills the office of a simple copulative. The extent of the word or the syllable is always subordinate to the sense of the phrase; in the latter case it does not require more than the figure 2.

CHAPTER VI.

THE RECITATION OF FABLES.

years before his death Delsarte substituted concerts, lectures in which he explained his doctrines and his philosophy of art. He supplied the place of song by the recitation of fables selected from La Fontaine. He was perfect in this style than in the interpretation of the great rôles of tragedy and grand lyric

but it must be acknowledged, that under any disguise, his talent could not display itself in amplitude; save for the facial expression and the lessons of the apologue a variety of which La Fontaine himself perhaps never had and in spite of the fine and scholarly which he could give to all those clever beasts, on many points, deprived of his power and prestige: how endow a lion with the proud majesty of Achilles; and lend the foolish grasshopper the comic charm of Armida?

Instead of noble or terrific attitudes, his gesture was confined to a few movements of forearm or of his fingers, when the intentions were more refined Still it was always most pleasant to hear him. It was Delsarte restrained, diminished. If you did not recover in his low voice that sort of enchantment with which

his slightly-veiled tone pierced the soul, his accent remained so pure, so intelligent, that you were none the less ravished.

When, in the fable of *The Two Pigeons*, he said:

"Absence is the greatest of ills, . .
Not so for you, cruel one!"

He discovered shades, hitherto unknown, with which to paint reproach mingled with grief. And when he said:

"*The ant . . . is not a lender! . . .*"

A more affirmative and striking sense of the character attributed to our thrifty friend, was detached from this delay, filled up by a negative movement of the narrator's head.

If Delsarte had limited himself in his lectures, to teaching men by means of the menagerie, which was a sly burlesque of the courtiers of Louis XIV., perhaps he might have made idolatrous partisans there as elsewhere; but it seems as if in the exposition of his theory, he posed rather as a censor than a teacher; he delighted in baffling the mind by paradoxes. By annexes superimposed and ill-blended with his system, he sometimes compromised those scientific truths whose splendor bursts forth when they are freed from heterogeneous accessories. We cannot otherwise explain the resistance of certain minds, distinguished otherwise, to the recognition in him of the artist who excited the enthusiasm of all the most competent critics and brilliant amateurs.

CHAPTER VII.

EPISODES IN THE LIFE OF A REVELATOR.*

I.

In the preceding chapters I have given a summary of the life and a sketch of the method of Delsarte. It seems to me that it would not be inappropriate to show by what considerations he was led to his criticism of the official system of education practiced up to that time; and how, in consequence, he was drawn on to the ceaseless search for the laws of aesthetics, which he continued from his extreme youth until his death. He was careful to note them down himself, and we have merely to transcribe his first rough notes, in which he reveals to us the awakening of his surprise at what he afterward called 'the inanity, the inconsistency and the contradictions of schools of art, both private and public.'

The manuscript to which I refer and which is entitled, "Episodes in the Life of a Revelator," begins thus, without preamble:

"The subject in question was a scene in the play of the *Maris-Garçons*. The young officer whose part I was studying met, after an interval of several years,

* Delsarte left an unfinished work with this title, which work shows the persistence with which he observed and analyzed all facts which might be used for his artistic instruction.

his former landlord, and as he owed him some money, he desired to show himself cordial: 'Ah! how are you, papa Dugrand?' he says, on encountering him. This apostrophe is therefore a mixture of surprise, soldierly bluntness and joviality.

"At the first words I was stopped short by an almost unconquerable difficulty in regard to gesture. Do what I would, my manner of accosting papa Dugrand was grotesque, and all the lessons that I took on that scene effected no change. Another scholar in my place would have gone on; but the more insurmountable the difficulty seemed to me, the higher my ardor rose. However, I had my labor for my pains.

"'That's not it,' said my instructors. 'Goo heavens! I knew that as well as they did; but what I did not know, was why that was not it. It seems that my professors were equally ignorant, since they could not tell me exactly in what my way differed from theirs.

"The specification of that difference would have enlightened me, but all remained, with them as with me, subject to the uncertain views of a vague instinct.

"'Do as I do,' they said to me, one after the other.

"Zounds! the thing was easier said than done.

"'Put more enthusiasm into your greeting to papa Dugrand!'

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"The greater was my enthusiasm, the more laughable was my awkwardness.

" 'See here, watch my movements carefully !'

" 'I do watch, but I don't know how to go to work to imitate you ; I don't seize the details of your gesture.' (It varied with every repetition.)

" 'You don't understand ! you don't understand ! your wits must have gone wool-gathering. * * * You certainly see that the first thing is to stretch out your arms to your papa Dugrand, since you are so pleased to see him again !'

"I stretched out my arms to their utmost extent, but my body, not following the movement, still wanted poise ; and my teacher, for lack of the fundamental principles which might have corrected my persistent awkwardness, fell back on blaming my unlucky intellect.

"After endless lessons it was impossible for me to record anything but a silent example, which had not even the advantage for me of being always in harmony with itself."

The poor young student, as you see, was the victim of a regular obsession.

In the freedom of the copy, before the signature for press, he gives full scope to this memory. I will not follow it out into all its digressions.

"Heaven knows, however," he says, concluding the dialogue between his professors and himself,

"with what ardor I cultivated my papa Dugrand! dreamed of him nightly: I clung to him with a - the frenzy of despair, for I was determined not to be beaten! I bored my comrades, and my teacher finally refused to give me another lesson on the subject; but nothing could daunt the ardor of my zeal."

This obstinate persistency, this passion for the truth foreseen and sought, which absorbed the youth as if it were a first love, at last won their reward. Delsarte shall himself relate the lively scene, which was to him a consolation and a hope, and which bore such precious fruit for the future.

"One day," he says, "I was measuring the courtyard of the Conservatory, as usual, in company with papa Dugrand, and repeating my 'how are you?' in every variety of tone, when, all at once, having got as far as: 'How are you, pa—,' I stopped short, without finishing my phrase. It was interrupted by the sight of a cousin of mine, whose visit was most unexpected.

" 'Ah! how are you?' I said, 'how are you, dear cou—'

"Here my words were again interrupted by a surprise far greater than the first. Struck by the analogy between this greeting and the unstudied attitude which I had assumed under the action of a genuine emotion, I exclaimed: 'Leave me—don'

disturb me—I've hit it—wait for me— stay where you are—I've hit it.'

“ ‘ But what is it that you've hit? ’

“ ‘ The dickens, papa Dugrand. ’

“ Thereupon, I vanished to run to my mirror and reproduce the effect which I had surprised.

“ The gesture did not correspond to what had been prescribed. It was as harmonious as it was true; it was nature herself who taught it to me.

“ This is what had happened:

“ My arms were not extended toward the object of my surprise, and my body was bent suddenly backward.

“ What an overthrowal of all conjectures; what a denial of the theories of my instructors! what arguments could they invoke in the face of truth itself?

“ ‘ What, ’ thought I, ‘ are my masters absolutely ignorant of the laws of nature? ’

“ Returning from my cousin, whom I speedily despatched, not without thinking of the fragility of the heart, I gave myself up to my interrupted course of reflections.”

At this point in his story, Delsarte yields himself up to considerations on human reason and the reason of things, over which we will not linger, because they belong rather to philosophic theology than to the science of æsthetics. I confine myself to what especially relates to art.

"I conclude that reason is blind in the matter of principles; and from another side it is evident to me that without this reason I could not utilize a principle."

Delsarte decides that he must study the phenomena of instinct to prove whether they are prescribed by a physical or a spiritual necessity. Whence it would result "that their motives are of supreme importance." And "admitting that there exists a material reason above and beyond human reason," he seeks, without prejudice, he says, in this reason that which concerns his art; he proposes to generalize its precepts, to arrange its deductions.

From this point of view he again takes up his phrase: "Ah! how are you, papa Dugrand?", proves that the style which instinct taught him is unquestionably the best, and, starting from that, he strives to generalize by means of analogies. He puts questions and gives the answers.

"When does a man bow his head before the object which strikes his eye?

"When he considers or examines it.

"Does he never consider things with head raised?

"Yes, when he considers them with a feeling of pride: it is thus that he rules them or exalts them; and also when he questions them with his glance; in fine, when what he sees astonishes or surprises him; but so soon as that surprise is great enough

to raise his shoulders and his arms, as by a galvanic shock, the head takes an inverse direction, it sinks and seems anxious to become solid to offer more resistance to that which might attack it.

"If the head is lifted to look at that which surprises it, it is because it has no great interest in the recognition of that which it considers; but as soon as that interest commands it to examine, to recognize, it is instantly lowered and placed in the state of expectation.

"Now, how does surprise cause us to lift our arms?

"The shoulder, in every man who is agitated or moved, rises in exact proportion to the intensity of his emotion.

"It thus becomes the thermometer of the emotions. Now, the commotion that imprints a strong impression, communicates to the arms an ascending motion which may lift them high above the head.

"But why do not the arms, in an agreeable surprise, tend toward the object of that surprise?

"The arm should move gently toward the object that it wishes to caress. Under the rapid action of surprise, therefore, it could only injure or repel that object.

"This it does in affright.

"But instinct—that marvelous agent of divine reason—in that case turns the arms away from the object which they might injure by the rapidity of their sudden extension, and directs them toward heaven, leads them to rise.

"It remains to find the justificatory reason for this retroactive movement of the body which seems illogical at first sight.

"In what case does the body take an inverse direction to the object which attracts it?

"We move away from the thing which we contemplate to prove to it, doubtless, the respect and veneration that it inspires; thus the retrograde movement may be the sign of reverence and salutation, and moreover that the object before which it is produced is more eminent and more worthy of veneration.

"A salutation without moving should only occur in the case of an equal or an inferior.

"When a painter examines his work, he moves away from it perceptibly.

"The picture dealer, in general, examines it closely and with a magnifying glass in hand; but this direct vision is but a short and limited vision.

"The painter, by moving away, seizes by synthetic vision the harmonious relations of the work.

"Thus," adds Delsarte in closing his first "Episode in the Life of a Revelator," "by a chance circumstance I learned how vain are the precepts dictated by the caprice of a master without a doctrine. I possessed facts, a thousand applications of which I saw around me, and these applications led to new precepts.

"Thenceforth I held the nucleus of the science and I did not despair of forming it."

Delsarte afterward finished his remarks on the movements of the head, and I connect them with his episode, where they seem to me appropriately placed. He asks:

"If contemplation or simple admiration are produced alike by the retreat or advance of the head, in what circumstances and to what point may these inverse attitudes be indifferently produced; or if" (as he supposes *a priori*) "these attitudes recognize two reasons for being distinct, what are those reasons?"

"Two words, as important as they are opposite in the sense that they determine, are disengaged: *sensuality* and *tenderness*.

"Such are the sources to which we must refer the attitudes assumed by the head on sight of the object considered.

"Between these inverse attitudes a third should naturally be placed. It was easy for me to characterize this latter: I called it *colorless*.

"It is entirely natural that the man who considers an object from the point of view of the mere examination which his mind makes of it, should simply look it in the face until that object had aroused the movements of the soul or of the life."

Here *life* is equivalent to *sensation*, according to the classification of the modalities of the human *ego*

which forms the basis of Delsarte's system, and which he calls, *life, soul (or sentiment), mind*.

"Whence it follows that under the impulse of the soul or the senses the head is bent. It leans toward the person addressed, if the spiritual side predominates; in contempt of self, the examiner bends toward his object.

"The head retroacts and leans in the inverse direction, if the observer make his examination in a wholly subjective interest.

"Consequently I proved that there are two related looks: that of sensuality and that of tenderness.

"The former of these glances is addressed exclusively to the form of its object; it caresses the periphery of it, and, the better to appreciate its totality, moves away from it. This is what occurs in the retroactive attitude of the head.

"The other look, on the contrary, aims at the heart of things without pausing on the surface, disdaining all that is external. It strives to penetrate the object to its very essence, as if to unite itself more closely with it; it has the abandonment of confidence.

"Thus, when a man presses a woman's hand, we may affirm one of three things:

"He does not love her, if his head remains straight or simply bent in facing her.

"He loves her tenderly, if he bows his head obliquely toward her.

"Finally, he loves her sensually—that is to say, solely for her physical qualities—if, on looking at her, he moves his head toward the shoulder which is opposite her.

"Such are, in brief, the attitudes of the head and the eyes, which I have qualified as *sensual, colorless, affectional*.

"Henceforth I possessed completely the law of the inclinations of the head, a law which derives from its very complexity the fertility of its applications."

It would be wrong to suppose that Delsarte reduced the attitudes and expressions of the head and eye to three. From this point of departure, from this essential number, he arrives at innumerable combinations through the fusion of the primordial elements.

II.

"Some time later, I again saw my worthy cousin, the innocent cause of all my joys. He was a medical student, and came to propose a visit to the dissecting-room. I did not hesitate to accept; the proposal harmonized with my desire.

"I did not go, as so many go to the morgue, merely to see dead bodies. No; the curiosity that impelled me and the avidity with which I pursued the object of my study was not to be so easily satisfied.

"Dead bodies only attracted me when they were
—if not dissected—at least flayed. Children break
their doll to see what there is inside ; so I, too, wanted
to see what there was in a corpse. It seemed to
me that under the mutilations which the scalpel had
inflicted on the body, I should surprise the answer
to more than one enigma, . . . somewhat of the
secrets of life.

"The prospect of this visit had the charm of a
pleasure party to me."

At this point Delsarte draws a gloomy picture
of the details of the dissecting-room. His brilliant
pen makes one feel all its horrors ; and if we were
looking for a lesson in eloquence, I should make it
my duty to give this sketch in all its sombreness ;
but I have to give here only that which specially
pertains to art, and I abstain, as far as possible, from
using preliminaries and accessories which do not
relate directly thereto.

And yet the feelings and the beliefs of the great
artist are closely identified with his practice and his
doctrines in regard to æsthetics, and I cannot omit
the following lines, vividly impressed by the spiritu-
alistic idea which was the fundamental principle of
his science and which he regarded as the inspiration
of all great art.

"What, I say to myself, those shapeless and pu-
trifying masses have lived ! They have thought, they

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have loved! . . . and, who would believe it from the horror and disgust that they inspire, they have been loved, cherished, perhaps adored. . . Ah! if the soul is not immortal—if so many aspirations, so many schemes, so many hopes are to end here . . . what is man?

"If the mutilated bodies that lay stretched before me filled me with sadness, they at least left a faint hope lingering in my soul.

* * * * *

"Amidst so many repulsive objects, the faculty of observation to which I already owed such fruitful remarks was not dormant in me: I had already asked myself by what evident sign one could recognize a recent corpse.

"From this point of view I made a rapid exploration, and I questioned the various corpses left almost intact; I sought in some portion of the body, common to all, a form or a sign found in all.

"The hand furnished me that sign and responded fully to my question.

"I noticed, in fact, that in all these corpses the thumb displayed a similar tendency: that of adduction or attraction inward.

"This was a flash of light to me. To be yet more sure of my discovery, I examined a number of arms severed from the trunk; they showed the same intention; I even saw hands severed from the forearm, and still the thumb revealed this sign. Such persistence in the same fact could not allow of

the shadow of a doubt: I possessed the sign-language of death.

"I rejoiced, foreseeing the service which this discovery would render upon a battle-field, for instance, where more than one living man risks burial. I divined, moreover, something of its artistic importance."

After some reflections upon the lack of attention displayed by those medical students who had not noted this indication in the "symptomatics" of death, the observer adds:

"There remained, in order to complete my discovery and to deduce useful results from it, to verify the symptom on the dying man. It was important for me to know in what degree it might become manifest on the approach of death.

"My wishes were gratified as if by magic, for I was led from the school of anatomy to that of clinical medicine: there a house student, a friend of my cousin, placed me beside a dying patient, and I examined with the utmost attention the hands of the unhappy man struggling against the clutches of inevitable death.

"At first I made a strange remark in regard to myself, namely that the emotion which such a sight would have caused me under any other circumstances, was absolutely null at this moment; close attention dulled all feeling in me. I then understood

the courage which may inspire the surgeon in the discharge of his duty ; and I drew from this observation deductions of great artistic interest."

Delsarte here promises to reveal those deductions ; but I have not yet met with the essay, and I doubt if he was ever permitted to carry out the project. One reflection is roused in me by this visit to the dead and dying ; that is, that the artist-professor, without a special course of studies, busied himself, from the beginning of his career, with philosophical, physiological and psychological questions.

Another remark is in place here : Some may reproach Delsarte with his imperfect knowledge of conventional technology. The natural gifts of his powerful intellect did but shine out the more brilliantly in consequence. No one can deny that it is more difficult in such a case to create words than to learn them ; in everything, is it not creation which denotes genius ?

"Now," resumes the narrator, "I proved that the thumbs of the dying man contracted at first in an almost imperceptible degree ; but as the last struggle drew near, and in the supreme efforts made by the patient to hold fast to the life which was slipping from him, I saw all his fingers convulsively directed toward the palm of the hand, thus masking the thumbs which had previously approached that centre of convergence. Death speedily followed this crisis

and soon restored to the fingers a more normal position ; but the contraction of the thumb persistently conformed to my previous observations. The presence and progress of this phenomenon in the dying was invariably confirmed by numerous tests which I afterward tried.

“ Thus, I had acquired the proof that, not only does the adduction of the thumb characterize death, but that this phenomenon indicates the approach of death in proportion to its intensity. I, therefore, possessed the fundamental principle of a system of semeiotics hitherto unknown to physiologists ; but this principle, already so full of interest, must be made profitable to art.”

Delsarte, once master of these ideas, made them the base and the goal of his researches. In that mental vision—an eagle glance, which pierced the past as it embraced all the spheres of æsthetics—he recovered the lost impressions ; he revised them, corrected or confirmed them, by the aid of the touchstone he had conquered. As he had become, by this assistance, a matchless scholar, so, too, his professorship had gained progressively a quite exceptional value, of which his exquisite art was the most persuasive demonstration.

Listen to his words :

“ A throng of pictures, which in former times I had admired at the museum, passed before my mind’s eye ; I recalled battle-scenes where the dying and

the dead are represented; descents from the cross **w**here Christ is necessarily represented as dead. The **i**dea struck me that I would go and verify the action **o**f the thumb in these various representations of **d**eath which the painter's fancy has given us.

"I traversed the gallery of the Louvre; but now **I** was armed with a criterion which would invest my **e**xamination with incontestible authority. The **i**gnorance of the fact I sought, even among artists of **r**enown, was not long in being made apparent: all **t**hose hands, where they thought they had depicted **d**eath, afforded me nothing but the characteristics **o**f a more or less peaceful sleep. The correctness **o**f my criticism may be verified anywhere. I then **u**nderstood all the power, all the fertility given by an acquaintance with the laws which regulate the **n**ature of man, and in how much even genius itself **m**ay be rendered sterile by ignorance of those laws."

After certain explanations, which add nothing to his discovery in regard to the semeiotics of death, Delsarte turns his attention to another point, or rather to the opposite side of his problem: he wishes to know whether certain pictures, regarded as master-pieces by modern critics as well as by their predecessors, would give him at least the characteristic signs of life.

As usual, the artist observes, reflects, compares, weighs and deduces, and it is in the midst of these workings of the mind that he exclaims:

) “Suddenly, struck with amazement by the dazzling rays of unexpected light, I asked myself whether the criterion of death would not reveal to me, by the law of contraries, the thermometer of life. It should . . . *a priori*, it does!

“Still it is not here that I may be permitted to contemplate the vital phenomena attached to the thumb: since death is so badly rendered here, I have strong reasons for thinking that life is no better treated. The museum had nothing more to teach me.”

It was at the Tuileries that Delsarte next pursued his investigations in regard to the *characteristic signs of life*. He did not stop at fashionable people, all nearly alike from their observance of conventional rules; he mingled with the groups of children, nurses, maids and mothers.

“It is,” he says, “in this turbulent and affectionate little world, crying, shouting, howling, gesticulating, jumping and dancing, all at once, that I shall find, if ever, the solution which I seek.”

In the reflections suggested to him by bringing together the various classes of society, that note of singularity which I have more than once remarked in the character of Delsarte is peculiarly apparent. In religion, he belongs to the official devotees; in politics, we might think him drawn up under the

standard of the king; he is continually surrounded by an elegant aristocracy, who flatter and deify him; a sovereign—the King of Hanover—treats him as a friend.

Well, under these circumstances, which seem calculated to stifle every germ of democracy, or at least to paralyze all plebeian impulses, he frequently treats the great men of the earth with harshness; he never spares them a severe lesson; he chides them with the daring of Father Bridaine before the court of Louis XIV.

In the present circumstances, in the midst of a diatribe which I abridge, he dubs the people of the court, tourists, in fact, whoever go to make up what is now known as all Paris, "a world of idlers, false from head to foot, living nothing but a fictitious and unnatural life."

On the other hand, we see that he can find for the common-place, the petty, the people of no importance, tender and benevolent words which come from his heart; it is like a spring which flows freely, sweeping aside all obstacles. This generous sympathy which gives without expecting aught in return, full of impetus and instinct, seems to determine the true nature of this artist.

What does the explorer find in the group toward which he was attracted by the hope of a solution? He shall tell us in his own words:

"I noticed nurses who were distracted and indifferent to the children under their charge; in these, the thumb was invariably drawn toward the fingers, thus offering some resemblance to the contraction which it manifests in death. With other nurses, more affectionate, the fingers of the hand that held the child were visibly parted, displaying a thumb bent outward; but this eccentricity rose to still more startling proportions in those mothers whom I saw each carrying her own child; there the thumb was bent violently, as if to embrace and clasp a beloved being.

"Thus I was not slow to recognize that the contraction of the thumb is inversely proportionate, its extension directly proportionate to the affectional exaltation of the life. 'No doubt,' I said to myself, 'the thumb is the *thermometer of life* in its extending progression as it is of *death* in its contracting progression.'

"Countless examples have confirmed this remark. I could even, on the spot, form an idea of the degree of affection felt for the children entrusted to their care, by the women who passed before my eyes.

"Sometimes I would say: 'There is a servile creature whose heart is dead to that poor child whom she carries like an inert mass; the position of the thumb renders that indifference evident;' again it was a woman in whom the sources of life swelled high at the contact with the dear treasure which she

clasped; that woman was surely a mother, the excessive opening of her thumb left no room for doubt.

"Thus my diagnostics were invariably confirmed by exact information, and I could see to what extent the remarks which I had recorded, were justified; I drew from them most interesting applications for my special course of study."

Delsarte insists strenuously on the value of the possession of his discoveries, "whose striking truth," he affirms, "has not been belied by forty years of experience." And he says in support of his assertion:

"Suppose I had asked the same service from three men, and that each had answered me with the single word yes, accompanied by a gesture of the hand. If one of them had let his thumb approach the fore finger, it is plain to me that he would deceive me, for his thumb thus placed tells me that he is dead to my proposition.

"If I observe in the second a slight contraction of the thumb, I must believe that he, although indisposed to oblige me, will still do so from submission.

"But if the third oppose his thumb forcibly to the other fingers . . . Oh! I can count on him, he will not deceive me! The abduction of his thumb tells me more in regard to his loyalty, than all the assurances which he might give me.

"In brief, I was—thanks to my double discovery—
—in possession of a law whose deductions ought to
touch the loftiest questions of science and art."

III.

Moved and delighted by his first discoveries, Delsarte was not slow to feel that, without "a rigorous order of succession," he could never reduce them to practice. He, therefore, renewed all the impressions already described and succeeded in formulating this proposition: That "the memory possesses the strange virtue of communicating fixity to fugitive things; in other words, permanence to instantaneousness, actuality to the past."

Following the bent of his mind, Delsarte, on this occasion, gave himself up to dissertations of the philosophic order to a great extent foreign to æsthetics. They were not to my mind sufficiently digested and elaborated, especially in the critical article concerning the human reason; the criticism is full of imagery, humor, wit and spirit, if you will; but he would probably have reconsidered it had not death cut short this last labor. For we must not lose sight of the fact that the studies of the artist-professor, although all connected with his earliest conceptions, comprised the whole extent of his life, and that these notes date from the very year in which his brilliant career closed.

But if I have been forced to omit matter alien to art properly so called, I cannot deprive the reader

of details which are indirectly related to it and which may add charm or interest to the scientific data. Delsarte resumes as follows the story of his retrospective elaborations :

“ It is rather to the liveliness of my recollections than to the present observation of facts that I owe other remarks. On retracing in my memory the walks I had taken in the Tuileries, I was struck by an important fact amidst the phenomena called up : the voice of the nurse or mother, when she caressed her child, invariably assumed the double character of tenuity and acuteness. It was in a voice equally sweet and high-pitched that she uttered such words as these : ‘ How lovely he is ! ’ . . . Smile a little bit for mamma ! ’ Now this caressing intonation, impressed by nature upon the upper notes of all these voices, forms a strange contrast to the direction which all singing-teachers agree in formulating ; a direction which consists in augmenting the intensity of the sound in direct ratio to its acuteness. Thus, to them the entire law of vocal shades would consist in augmenting progressively the sound of the ascending phrase or scale, and diminishing in the same proportion for a descending scale. Now nature, by a thousand irrefutable examples, directs us to do the contrary, that is, she prescribes a decrease of intensity (in music, *decrescendo*) proportionate to the ascensional force of the sounds. I

was, therefore, fully convinced that caressing, tender and gentle sentiments find their normal expression in *high* notes."

However, struck by the objection that every error, to gain ground, must rest upon a fraction of truth, he asked himself upon what partial, or apparent truth, those masters could have based the error of their system of instruction.

And he thus explained the very real exceptions, which may erroneously have led to the formulation of a general law.

He first established the fact that the appellative form in every case produces high-pitched tones of an intensity proportionate to the distance, which is a simple exception to the law; but he soon found a more serious divergence, and what seemed to imply a contradiction: he heard a great many nursery maids scold their charges, bringing into play the upper chords of their voices.

Delsarte then asked if it were not in his own mind that uncertainty and confusion reigned; but it was from these very contradictions themselves that truth was to dawn upon him.

"I will knock unceasingly at the door of facts. I will question every phenomenon!"

In fact, he pursued his criticism against himself, and he finally arrived at the elaboration which I copy to give the key to his dialectic process.

"I then perceived that my first affirmations were no better founded than those of the masters, whose theories I had attacked. The truth of the matter is that ascending progressions may arise from opposite shades of meaning. 'Therefore,' said I to myself, 'it is equally inadmissible to exclude either affirmation.'

"The law is necessarily complex: let us bring together, that we may seize them as a whole, both the contrary expressions and the circumstances which produce them.

"Vulgar and uncultured people, as well as children, act in regard to an ascensional progression in an inverse sense to well-educated, or, at any rate, affectionate persons, such as mothers, fond nurses, etc.

"No example has, to my knowledge, contradicted this remark.

"But why this difference? What are its motive causes?

" 'Ha!' I cried, as if struck by lightning, 'I've found the law! As with the movements of the head, *sensuality* and *tenderness*, these shades of meaning may be traced back to two distinct sources: *sentiment* and *passion*. It is sentiment which I have seen revealed in mothers; it is passion which we find in uncultured persons.' "

(Judging by the whole context, the word *passion*, in this case, seems to signify impulse, excitement, vehemence.)

"Sentiment and passion, then, proceed in an inverse way. Passion strengthens the voice in proportion as it rises, and sentiment, on the contrary, softens it in due ratio to its intensity. It was the confusion of these different sources which caused a momentary obscurity in my understanding."

Delsarte formulates and sums up as follows the *law of vocal proportions* :

"Given a rising form, such as the ascending scale, there will be intensive progression when this form should express passion (whether impulse, excitement or vehemence).

"There will be, on the other hand, a diminution of intensity where this same form is caused by sentiment.

"Moreover, the application of this law is subject to quantitative expressions or shades.

"These quantitative shades or expressions result from the greatness or littleness of the being or objects to which the sounds relate. Thus we would not use the same tones for the words : ' Oh, what a pretty little girl ! . . . What a lovely little flower !' . . . And : ' See that nice fat peasant woman. . . . What a comfortable great house !'

"Thus, a gamut should be considered as a double scale of proportion, according to the theory indicated above."

Delsarte's method and teaching comprising eloquence as well as music, it is evident that these formulæ are equally applicable to the spoken phrase and the musical phrase.

IV.

Delsarte returns to the expressions of the eye and the movements of the head, which he calls *sexual, normal and affectional*.

"When I found myself," he says, "the possessor of this law whose triple formula is of a nature to defy every objection, I sought to appropriate to myself, before the mirror, all its applications.

"But there arose yet another difficulty.

"I, indeed, reproduced, and at the proper time, the movements of the head, but they persisted in remaining awkward and lifeless.

"What was the cause of this awkwardness and coldness?"

The artist once more found the answer to his question in his preoccupation itself and in the trouble that it caused him.

"One day," he continues, "almost discouraged by the lack of success in my researches, I sorrowfully said to myself: 'What shall I do, alas! . . . The more I labor, the less clearly I see; am I inca-

pable of reproducing nature—is the difficulty that holds me back invincible?’”

To these torments of the investigation, to this self-doubt which mediocrity never knows, a revealing sign replied :

“As I uttered the preceding words, I noticed that, under the sway of the grief which dictated them, my shoulders were strangely lifted up, and, as then I found myself in the attitude which I had previously tried to render natural, the unexpected movement of my shoulders, married to that attitude, had suddenly impressed it with an amazing expression of justice and truth.

“Thus I gained possession of an æsthetic fact of the first rank.”

After relating his surprise at his tardiness in finding the solution of the problem in this movement, “whose powerful and expressive character seems fundamentally allied to the actions of the head, and leads the head itself,” the artist, insatiable for discovery, seeks an explanation of the fact which had enlightened him.

“Thus, I knew henceforth the necessity for movements of the shoulder, but I was still ignorant of their motive cause; and I was reluctant to be longer ignorant. I foresaw a concomitance of relations

between this movement of the shoulder and the expression of the head."

At the risk of some repetition, and still under the reserve and indemnity of the first rough draught, I will give almost *in extenso* this last elaboration of the unwearied explorer of the realm of æsthetics.

Every one may notice that Jacotot, Fourier, and many others, repeat themselves without hesitation; it is doubtless one of the necessities of a new thing which, without this precaution, might slip unnoticed over the surface of ill-prepared intellects.

V.

The human mind seems to be short-sighted; it repels *a priori* all light to which it is not accustomed gradually, and we are fortunate when it does not wreak vengeance for its blindness upon the promoters of genius who trouble its quiet. We know how the invention of steam was received, and the recollection of Galileo's fate still lives in the memory of men.

The obstinacy of innovators in persistently returning to the same pathways, in driving the plough a hundred times through the same furrow, finds its explanation and its excuse in this fact. It is a means of protection which they employ by instinct, if not by intention.

"In this way," says Delsarte, "I managed to form the bases of my discovery: the mothers whom

I had seen bending their heads over the children on whom they gazed, thus revealed something unserved and touching, and the shoulder played an important part in the attitude. It was indeed from the action of the shoulder, even more than from the inclination of the head, that this expression of tenderness proceeded.

“The head, in such a case, accordingly receives its greatest sum of expression from the shoulder. That is a fact to be noted.

“For instance, let a head—however loving we may suppose it to be intrinsically—bend toward the object of its contemplation, and let the shoulder not be lifted, that head will plainly lack an air of vitality and warm sincerity without which it cannot persuade us. It will lack that irresistible character of intensity which, in itself, supposes love; in brief, it will be lacking in love.

“‘Then,’ I say, ‘I have found in the shoulder the agent, the centre of the manifestations of love.’

“Yes, if in pressing a friend’s hand I raise my shoulders, I shall thereby eloquently demonstrate all the affection with which he inspires me.

“If in looking at a woman I clasp my hands and at the same time raise my shoulders, there is no longer any doubt as to the feeling that attaches me to her, and instinctively every one will say: ‘He loves her with true love;’ but if, preserving the same attitude in the same situation, the same facial expression, the same movement of the head, I hap-

Pen to withhold the action of the shoulder, instantly all love will disappear from my expression and nothing will be left to that attitude but a sentiment vague and cold as falsehood.

“Once more, then, the inclinations of the head whose law I have previously determined, seem to owe to the shoulder alone the affectionate meaning that they express; but the head—as I have said—in its double inclination characterizes two kinds of love (or rather two sources of love) which are not to be confounded: *sensuality* and *tenderness*.

“What part, then, does the shoulder play in regard to this distinction? It will be curious to determine this point. Let us see!

“The part played by the shoulder is considerable in tenderness, that is not to be doubted; but its rôle seems to be less in sensuality. Thus the shoulder generally rises less when the head retroacts than when it advances toward the object of its contemplation. Why is this? Is it because sensuality pertains less to love than tenderness? Has it not the same title to rank as one of the aspects of love? In a word, why is less demand made upon the shoulder in one instance than in the other?

“If I do not mistake, the reason is this: love gives more than it lays claim to receive, while sensuality asks continually and seeks merely the possession of its object. Love understands and loves sacrifice; it invades the whole being; it inspires it

to bestow its entire self, and that gift admits of no reserve.

“Sensuality, on the contrary, is essentially selfish; far from giving itself, it pretends to appropriate and absorb in itself the object of its desires. Sensuality is, so to speak, but a distorted, narrow and localized love: the body is the object of its contemplation, and it seems to see nothing beyond.

“But love does not stop at the body, that would be its tomb; it crosses the limits of it, to rise to the soul in which it is utterly absorbed. Thus love transfigures the being by consuming its personality, whence it comes that he who loves, no longer lives of his own life, but the life of the being whom he contemplates.

“Let the vulgar continually confound these two things in their manifestations, let lovers themselves fail to distinguish accurately between tenderness and sensuality, for me this confusion is henceforth forbidden, and I can from the first glance boldly separate them, thanks to the lessons taught me by the inflections of the head.

“But let us return to the shoulder and pursue the action of that organ in its various manifestations.

“One thing at first amazed me, in view of the part which I had felt I must assign to the shoulder. Whence comes, if the designation of that role be in conformity with truth,—whence comes the activity so apparent, so vehement indeed, which the shoulder displays in a movement of anger or of

mere impatience? Whence comes its perfect concomitance of relations with moral or physical pain? Lastly, whence comes that universal application which I just now perceived clearly and which, until now, I had confined to such narrow limits? But if the elevation of the shoulder does not belong exclusively to love, if, on the contrary, that movement is met with again just as correctly associated with the most contradictory impressions, what can it mean?

"What remains for me to specify, is the true meaning of the shoulders in the expression of the passions. Their intervention in all forms of emotion being proved to me, would it not seem that the very frequency of that intervention should exclude the possibility of assigning any particular rôle to this agent?

"Fancy my perplexity, placed face to face with an organ infinitely expressive, but whose physiognomy is mingled promiscuously with every sentiment and every passion."

Here Delsarte applauds himself—and with good reason—for not yielding to his impatience to publish his discoveries before they were ripe:

"Whenever any one urged me to publish," says he, "I invariably replied: 'When I am old!' Old age has come and finds me still less disposed to publicity than ever."

What he could not tell, was that death drew near while he penned those lines, and would not permit him to put the last touch even to the work on the "Episodes in the Life of a Revelator." Does it follow that he paused uncertain before these problems? No, assuredly not! Hear how he reached the solution of that which he has just put to us.

"How, then," he asks himself again, "are we to characterize this organ?"—He still refers to the shoulder.—"What name shall we give to its dominant rôle? How specify that supreme power outside of which all expression ceases to exist? Is it allowable for me to call it nature? And if the universal application of that agent apparently authorizes that appellation up to a certain point, whence comes its importance? Whence the empire that it exerts over the aspect of its congeners? Is it admissible for a neutral agent to exert so much action upon the totality of the forces to which it is allied?"

"Assuredly not! The word *neutral*, moreover, excludes the idea of action, and even more strongly that of predominant action which belongs surpassingly to the shoulder.

"See in how simple a way I found the answer to my questions: the problem, hitherto vainly pursued, was to solve itself, in a single word: 'Thermometer,' I cried, 'there is an excellent word, strikingly correct . . . is it not the solution of the puzzle? It

answers every question and makes every difficulty disappear!'

'The shoulder is, in fact, precisely the thermometer of passion as well as of sensibility; it is the measure of their vehemence; it determines their degree of heat and intensity. However, it does not specify their nature, and it is certainly in an analogous sense that the instrument known by the name of thermometer marks the degrees of heat and cold without specifying the nature of the weather (a specification belonging to another instrument—the barometer).

"Let us examine this point:

"The shoulder, in rising, is not called upon to teach us whether the source of the heat or violence which mark it, arise from love or hate. This specification does not lie within its province; it belongs entirely to the face, which is to the shoulder what the barometer is to the thermometer. And it is thus that the shoulder and the face enter into harmonious relations to complete the passional sense which they have to determine mutually and by distinct paths.

"Now, the shoulder is limited, in its proper domain, to proving, first, that the emotion expressed by the face *is* or *is not* true. Then, afterward, to marking, with mathematical rigor, the degree of intensity to which that emotion rises."

Delsarte sums up his study of the shoulder in the following formula:

"The shoulder, in every man who is moved or agitated, rises sensibly, his will playing no part in the ascension; the developments of this involuntary act are in absolute relation of proportion to the passional intensity whose numeric measure they form: the shoulder may, therefore, be fitly called *the thermometer of the sensibility*."

And, as after every success, the seeker utters his *Eureka*!—his cry of victory:

"God be praised," he says, "I now possess the semeiotics of the shoulder, and thereby I hold the criterion of the passional or sensitive powers!

"What an admirable thing," he continues, "is this mechanism of the body working in the service of the soul! With what precision it reveals the least movements of its master! What magnificent things it lays bare! Voluntarily or involuntarily, everything leads to truth under the action of the translucid light which breaks forth in the working of each of our organs!"

After this cry of triumph, Delsarte finds yet another scruple and falls back on his objections. He questions whether all that he has said can be applied—in the arts—to people very highly cultured and polished by worldly ways. And he answers as follows, after various reasonings and reflections, which

I suppress, because they belong much more to psychology and moral philosophy than to æsthetics :

“ In the world people display their feelings, even the most avowable, with great reserve ; this prudence, which paralyzes the very springs of sensitive life, seems as if it needs must neutralize the rôle which I attribute to the shoulder ; and yet, in spite of contrary appearances, I deny that the thermometric action of the shoulder undergoes the least alteration in the aristocratic world ; I deny explicitly that this agent proves less expressive and, above all, less truthful there than on the street ; and that for the following reasons :

“ In the first place, we cannot reasonably suppose very ardent passions in men who are enervated by the perpetual influence of an artificial society. Now, here the stationary condition of the thermometer is explained : it proves absolutely nothing against the truth of the reports ; it remains at zero to mark a colorless medium relatively destitute of vitality. The shoulder would violate its law if it were to rise under such circumstances : it is, therefore, perfectly in character here ; it should be, *a priori*, impassive in a negative society.

“ But is the shoulder really impassive in that medium which we call society ?

“ *Yes*, in the eyes of people who are not of it, and who, from that very fact, cannot understand the value of certain expressions which are almost imper-

ceptible; *no*, to those who constitute that special world of relations called superior.

“How many things, in fact, the shoulder reveals by those slight oscillations unseen by ignorant persons, and expressing particularly the delicate and exquisite charm of spiritual relations! It is the law of infinitesimal quantities.

“No, the law cannot be the same for the exquisite joints of a refined nature, the swift and flexible movements of an elegant organism, and the telegraphic evolutions clumsily executed by the torpid limbs, ankylosed as it were by labor at once hard and constant.

“This observation logically led me to an important conclusion, namely, that the value or importance of a standard is deduced expressly from the nature of the being, the medium or the object to which it is applied. Of what value, for instance, could a millimeter be when added to the stature of a man? That same millimeter, however, added to the proportions of a flesh-worm, would make it a colossal worm; the quantity of alcohol absorbed with impunity by robust laborers would be sufficient to ruin the health of less strongly constituted persons. Does not a smile affect us in different degrees, according to the lips from which it proceeds and the being who perceives it?”

Delsarte, having quoted a goodly number of instances in support of his argument, affirms still more explicitly the proposition that—saving the specific

or numerical value of a measure or gauge which remains unalterable—its various faces, relative or moral, derive their importance from the media or subjects to which it is applied.

“Here, I think,” says the text, “I touch on a universal law, a curious law, which I wish to examine incidentally. I will then take up the objections which may still be opposed to the thermometric system of the shoulder.

“The foregoing study has, as it seems, established an important fact, namely, that among the various classes of men which make up society there is no common standard of measure. It, therefore, appears impossible—at first sight—to establish a harmonious scale of relations between so many various circles.

“However, if these circles, whatever their differences may be, were specified and sufficiently known; if I could, for example, judge *a priori* of the style and mode of activity adapted to each class of society; in a word, if it were possible for me to characterize each of its classes dynamically, should I not succeed in ascertaining a proportionate gamut or scale among them, and thereby should I not be enabled securely to apply the principles established above?

“Let us say, to begin with, that if each social sphere affects a determinate character in the intensity of its passional evolutions, it has, in consequence, its special gamut; then, as many spheres as there are, so many gamuts must there be. Now, all these

gamuts taken together must form a scale of proportion in virtue of which they may be characterized. That is obvious; but the difficulty is to prove the first mode or tonality of these gamuts.

“How are we to set to work?”

“I cut short the preliminaries to set forth, plainly and simply, the final result of my observations.”

Here ends the book which Delsarte was destined never to complete; but the tasks which he carried on through his entire life, the scientific truths accumulated during his long term of teaching, furnish an answer to the questions which he asks in the imperfect text of the “Episodes in the Life of a Revelator.” The justification of his method is found in the numerous tables in which he has summed it up, in the precepts gathered by his pupils and auditors, in the lectures taken down in short hand or reported for the press; in a word, in all the material which I have used as the basis of my biographical work.

We must not forget that the Episodes were the historic summary of the progressive development of a vast work, and that the author had only reached the first steps of that summary; he went to the fountain head when the stream was flowing freely.

If I have produced this beginning in its rough state,—and who knows if he would not blame me for so doing?—it is because I consider it of very great interest, to seize, I might almost say to surprise, the

movement of the springs of intellectual elaboration in privileged organizations; to see them, moved by a frenzy for knowledge, struggle against the unknown, and round the reef which divides them from it, when they cannot cross it at a bound.

It cannot be without profit for the studious youth and even for older people, to follow these investigations of a mind and a heart so ardently enamoured of truth in art. Delsarte, submitting to careful examination his doubts, his perplexities, his discouragements, his renewals of energy, his joy in the triumph of a truth acquired, seems to me to elevate and aggrandize, alike, his work and his personality.

Thence shines forth that morality of man which, in his system, he figures as one of the modalities of art as well as of being. If he was mistaken, his errors have none the less opened a vast field for observation; all can harvest or glean there.

It is much to be regretted that these simple explanations, these primitive gropings in the dark, were not given to us complete; they would—independently of the literary attraction that they add to deductions naturally dry—have aided the understanding of certain formulæ in the tables drawn out by Delsarte, whose very conciseness may make them obscure.

All judgment would be premature in regard to Delsarte before gaining a knowledge of all his works. I have striven to give at least their broad outlines in those chapters of my book entitled "The Bases of

Science" and "The Method." That there is a mixture of truth and error in his affirmations, is true of all science in its dawn. And if there remain *lacunæ* to be filled up, we must remember that Newton himself is far from having uttered the final word in regard to astronomic discoveries.

What I think I may maintain, without temerity, is that Delsarte deserves to be known, and that his discoveries in *æsthetics* merit serious consideration.

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